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BILLY IDOL "THE 80s? THERE WAS PRINCE, MADONNA... AND ME"

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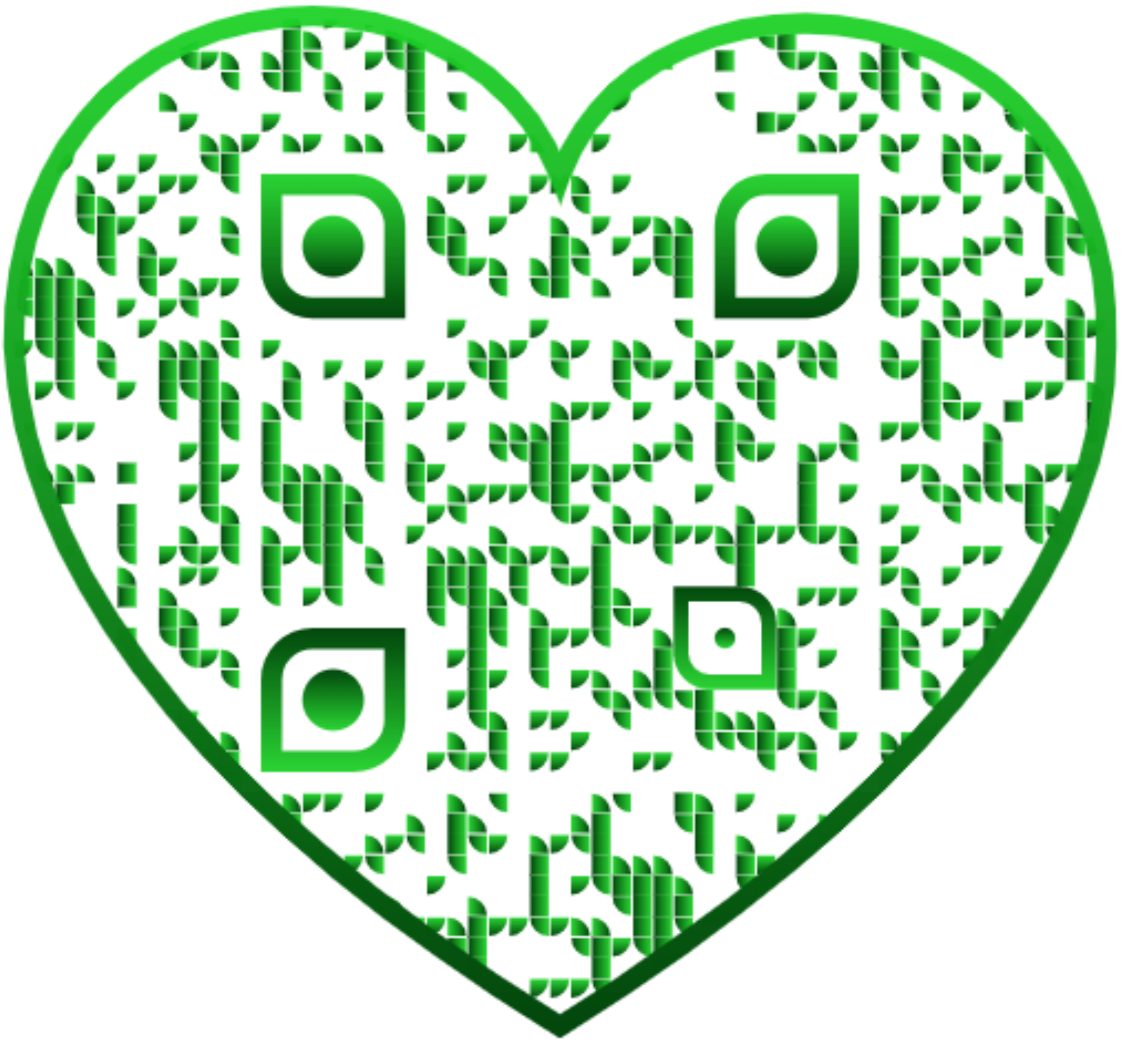


New releases for September 2022

Lonnie Liston Smith
Renaissance
HIQLP 099 (LP)/ CDBGPM 315/ Digital
The final album released by Lonnie Liston Smith with the Cosmic Echoes. Features the dance jazz classic 'Mardi Gras (Carnival)'.

Clowns Exit Laughing
Jimmy Webb Songbook
CDTOP 1620
Prime examples of the art and craft of one of the 20th century's greatest songwriters.

Leon Thomas
Blues And The Soulful Truth
HIQLP 091/ CDBGPM 277/ Digital
A mixture of contemporary soul, blues, funk and spiritual jazz arranged by James Brown alumnus Pee Wee Ellis. Remastered from the original tapes.

Look But Don't Touch!
Girl Group Sounds USA 1962-1966
CHD 1593 (LP)
"Look But Don't Touch!", is the fourth in our current series of gorgeously packaged vinyl girl-group compilations.

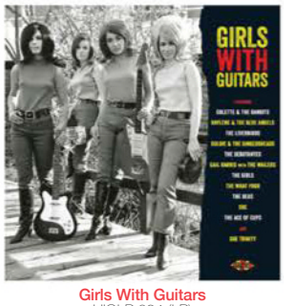
FROM THE VAULTS:

Girls With Guitars Gonna Shake!
CDTOP 1608
A new volume of guitar-toting all-girl bands and similar 60s females of the species – further confirmation that girls can do what the guys do!

Girl Zone!
HIQLP O38 (LP)
Featuring Reparata & the Delrons, Mousie & the Traps, the Drake Sisters, the Puffs, the Kavetts, the Teardrops and more.

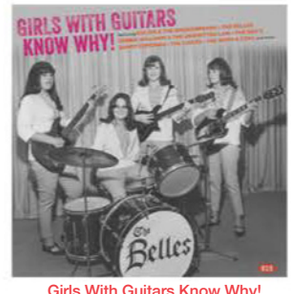
Would She Do That For You?!
CHD 1538 (LP)
Featuring the Sweethearts, the Fashionettes, the Blossoms, Pat Powdrill & the Powerdills and more.

She's All Right With Me!
CHD 1569 (LP)
Featuring the Rev-Lons, the Tren-Teens, the Mirettes, the Surf Bunnies, the Elites, the Lovettes and more.



Girls With Guitars
HIQLP 024 (LP)
Groovy guitar-toting all-girl bands and suchlike from the 60s. Highlights from our popular CD series, selected with vinyl lovers in mind.

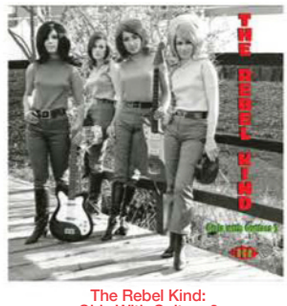
Girls With Guitars Take Over!
XXQLP 051 (LP)
A drop-dead gathering of guitar-toting all-gal bands, female frat rock and axe-centric girl-pop.



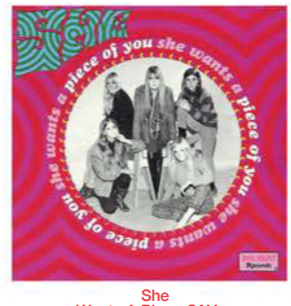
Girls With Guitars Know Why!
HIQLP 071
"It always bothered me when people would say, 'You're not bad for girls'. What does that mean, we can't play? We would prove them wrong." Cindy Wilhelmi, Girls Take Over.

Girls With Guitars
CDCHD 989
For possibly the first time ever, a non-bootleg collection of, for want of a more apposite term, garage girls. They're 1960s girl groups, Jim, but not as we know them.

Destroy That Boy!
More Girls With Guitars
CDCHD 1224
A riot of bodacious girls with guitars, all-girl bands, femme frat-rock, axe-backed babes and similar females of the species. And you thought the Shangri-Las were a piece of work!



The Rebel Kind:
Girls With Guitars 3
CDCHD 1374
More groovy all-girl bands, girls with guitars and suchlike, featuring rarities from the USA, UK, Italy, New Zealand and Japan.



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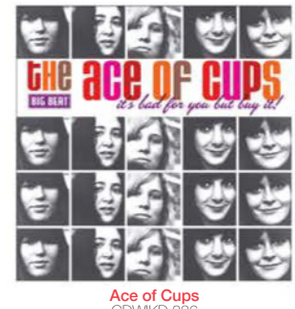

Ace of Cups
CDWIKD 236
This fascinating anthology, drawn from demos, live tapes and a rare pre-Cups garage 45, reveals the tough, yet poetic, rock'n'roll sensibility these unique young women made their own.

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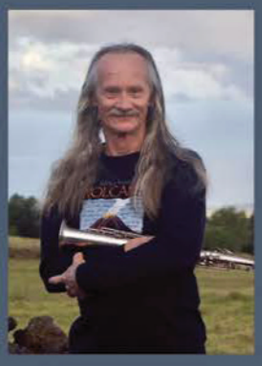
Photos: (Sparks) Anna Webber; (Michael Head) John Johnson

JEFF COTTON
THE FANTASY OF REALITY



Captain Beefheart And The Magic Band alumni Jeff Cotton releases his debut solo album

Blending together musical strands such as jazz, delta blues, Hawaiian and the avant-garde to create a 22 track whimsical, psychedelic journey that will delight Beefheart devotees. Inner album artwork designed by Trout Mask Replica cover designer Cal Schenkel

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The *RC* staff's favourite... Billy Idol songs

PAUL LESTER **Generation X** **King Rocker**
I saw The Stranglers and The Police in concert, not The Clash and the Pistols, so you could easily argue that I Got Punk Wrong. The fact that I found King Rocker, by the widely lampooned Gen X, impossibly exciting, more so than your New Roses and White Riots, merely compounds the theory. Years later, I'd swear I got it right.

TIM JONES **Billy Idol** **Rebel Yell**
Inspired by the Stones' favoured bourbon, the rip-roaring Top 10 reissue single of 1985 went on to inspire *Sesame Street*'s Rebel L by Billy Idle. What higher accolade?

JOHNNY SHARP **Billy Idol** **Dancing With Myself**
One of those rare dancefloor bangers that expressly permits you to, quite literally, throw whatever wildly uncool shapes you like in the knowledge that Sir William has told you to.

NIALL DOHERTY **Billy Idol** **Rebel Yell**
If there's a song that perfectly frames Idol's transition from chaotic punk frontman into swaggering ringleader, it's the anthemic title track of his second record.

CHARLES DONOVAN **Billy Idol** **Hot In The City**
My childhood coincided with the start of the Billy Idol solo era. Hot In The City, in both 1982 and 1987 incarnations, brings on a flood of happy nostalgia.

VAL CUTTS **Billy Idol** **White Wedding**
King Will's catchy and assertive message has featured in *The Bride of Chucky*, *Demons*, *Coronation Street*, and at most weddings that I've attended since the 80s.

PETER BARRY **Billy Idol** **Eyes Without A Face**
The intro to this tune and melody are beyond its time. It has a true 80s feel, and a great guitar riff.

BILL EDWARDS **Generation X** **Kiss Me Deadly**
Generation X's debut has too many great tracks to choose from, but this snapshot of youth in late 70s London clinches the top spot.

IAN SHIRLEY **Billy Idol** **Adam In Chains**
Billy has a hatful of belters, but I adore this track from his 1993 *Cyberpunk* album. A lost classic.

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For The Record

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Hello, and welcome to RC535

It was quite a year, 1962. John Glenn became the first American to orbit the Earth. The world was on the brink of all-out war during the 13-day Cuban missile crisis. Marvel's Spider-Man made his first appearance in a comic. Marilyn Monroe serenaded President Kennedy on his birthday and, within three months, died. The Rolling Stones made their live performance debut, and Cliff and The Shadows' The Young Ones, Dion's The Wanderer and Neil Sedaka's Breaking Up Is Hard To Do, were in the UK singles chart. It could hardly be described as a dour, inauspicious time, just waiting for a jolt of excitement to shake it to life. But that was, indeed, what we got in October 1962, when The Beatles released their debut single, Love Me Do.

Well, *-ish*. Even the most accepting Beatles fans admit that Love Me Do pales in comparison to the earth-shattering vinyl to come. But for all its relative shortcomings or weaknesses, "historic" and "epochal" hardly do justice to their first foray as a fully functioning recording unit. In our cover story this month, notable Beatles-ologist Richie Unterberger traces the band's trajectory that year, from their rejection at Decca and first recording sessions at EMI, through the arrival of Ringo Starr and final Hamburg residency, the recording and release of Love Me Do, up to the writing of I Saw Her Standing There. As if that wasn't enough, for the feature Mike McCartney provides a gallery of Beatles images that tell their own story of the Fabs' incredible early ascent.

Sixty years from now, rock archivists will look back and discover that, in September 2022, *Record Collector* ran an amazing issue that featured everyone from Billy Idol to Sparks, Michael Head to Andy Ellison, with album reviews of Blondie, Neu!, Wu-Tang Clan, Cass McCombs, Loudon Wainwright III and Osees. They will also learn that we had articles replying to readers' questions about Kate Bush, Isaac Hayes and Shop Assistants in a section called Value Added Facts, and, in another titled Diggin' For Gold, excavations revealing the truth about T.Rex B-sides, the 7A label, and the early days of riot grrrl. They will gasp at provocative opinion pieces by Luke Haines, Ian McCann, David Quantick and Bob Stanley, and reel at our pricing throughout the magazine of assorted vinyl, rarities, and memorabilia. Very likely they will do that. Truly, you are reading a future historical artefact.

Stay safe, and see you next month,

Paul Lester

BLESS THE WHETHER

Really enjoyed the Island cover story [*RC* 534]. Been meaning to write for years to see if you can shed any more light on the John Martyn *Live At Leeds* LP. Never been clear if there was any system at all for the numbering and signing of copies. I have a copy which I bought many years ago from your back pages, annotated, "Godblessyer Alan" [pictured] and numbered "1". Definitely seems to be numbered with the same pen as the signature, but I wonder how many number ones there might be, and who Alan might have been? Some were signed and not numbered, some signed by John and Beverly, and another seems to have tracklisting etc written possibly by the man himself (bought recently on eBay for a very reasonable £90, if that is correct).

Any chance of an article on this album sometime? The story behind them selling it from their house in Hastings is great, too.

Gary Painter

COOL'S OUT FOREVER

I just wanted to echo the sentiment of your response to Tony Cummings in *RC* 534. I am 31 and, not so long ago – probably until my mid-twenties – I would have reacted similarly to love for an artist I deemed unworthy, in the same way as Tony did about Boney M.

Mercifully, however, age opens up your mind (or it does for some of us, at least) and you realise that there are no such things as "guilty pleasures". You like what you like – and, genuinely, who cares if others do or don't like it?

It's also surely important as music lovers to be able to say: "Not for me, but if it gives someone else pleasure, then all good."

I am as big a fan of Katy Perry and Gwen Stefani as I am of Can and The Fall, and my life is all the richer for it. Ambitious chart-topping pop for the masses, and weird, experimental stuff aimed at the likes of us, don't need to be mutually exclusive.

When I think back to my youth and days of "indie fundamentalism" (in the words of the great *RC* subscriber, Stewart Lee), it was when I was at my most miserable and taking digs at musicians that I didn't like (and their fanbase), merely as a reflection of my own self-loathing.

Having artists in common is good, but differences in taste are equally important. Without being exposed to others' taste, you're unlikely to evolve.

Record Collector has played a huge role in helping me realise that it's not about whether an artist/album/song is cool, but purely whether they move you or not. It has broadened my taste in ways that I could never have foreseen in my teens or early twenties, so thanks to everyone involved, contributors and readers alike.

Jason Brown, Glasgow

PRESS TO IMPRESS

Joe Geesin's piece on Styrene records [*RC* 534] was most welcome, as it is a topic that, until relatively recently, only 45rpm hounds were aware of. However, the assertion that styrene records "wear and dull somewhat more quickly" is a giant understatement. 45rpm collectors will do almost anything to avoid styrene pressings, opting to pay 25-50% more (or higher!) for a true vinyl pressing. Styrene 45s can wear down with a good stylus after just a dozen plays or so. Sometimes the only true vinyl pressings of American artists are foreign pressings, leading collectors to buy high-priced European pressings online to replace rough-sounding American originals. Unfortunately, there are a number of records that only came out on styrene, leading to high prices for near Mint or unplayed originals.

George Casey, Lost Padre Records (Santa Fe, New Mexico)

MISINFORMATION OVERLOAD

Please allow me – as the founder of Propaganda – a small comment on David Stubbs' article [on xPropaganda, *RC* 533] and let me add some nerdy facts.

Nevermind the bad memories of the 'xgirls'… I think it is important to point out that John Peel was no part of the equation. It was another important British media person: Chris Bohn, colleague of Paul Morley at the *NME*, without whom… It was Chris who championed a lot of the new music from the Continent and prevented me from having *Disziplin*, the first Propaganda EP, released on British label, Operation Twilight, the label that released my German solo recordings in the UK in 1982. He gave the tape to Morley, who played it to Trevor Horn – and the rest is history. We signed to the forming ZTT in the summer of 1983.

John Peel did not hear Propaganda before [the single] Dr Mabuse was released in 1984, but it's true that, with his pioneering taste, he played some of the new music from Düsseldorf. He played my first single, (which Chris Bohn had made Single Of The Week at the *NME*) back in 1981 and some Die Krupps. And I believe he might also have played a track by the Topolinos…

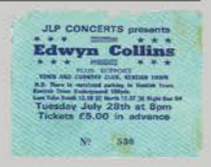
Small world, indeed.

Ralf Dörper, Propaganda

Chris Bohn, aka Biba Kopf, was the don when it came to Teutonic pop. I once bought a Holger Hiller album on his say-so. I played it twice. **PL**

I Was There

A reader's recollection of a key music event



This month: Edwyn Collins, London Town & Country Club, 28 July 1988

As a New Zealander living in London in the late 80s, I was determined to see as many of my favourite bands as possible – the voices and sounds that I'd grown up with as a youth. The venue I found myself going to on a regular basis was the Town & Country Club in Kentish Town [today known as the O_2 Forum Kentish Town] – a 30-minute London Underground jaunt from my base in Earls Court. An old, converted cinema, the T&CC hosted many contemporary indie artists: among those that I witnessed were Aztec Camera, Julian Cope, Pop Will Eat Itself, Tom Verlaine, The Go-Betweens and NZ band, The Chills.

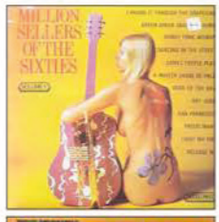
I was thrilled to discover that one of my favourite singers, Edwyn Collins, was to perform at the Town & Country Club. At that stage, Collins was establishing a solo career, following the demise of Orange Juice. Through the haze of time, I still remember some of the new songs that Collins played: 50 Shades Of Blue and The Measure Of The Man, from his upcoming debut solo album, 1989's *Hope And Despair*, and a song (probably because of its splendidly daft title), Don't Shilly Shally.

Readers will notice the price on the gig ticket: seven pounds, a decent chunk of my pitiful wages at the time. I believe that I may have got change from a pound coin for a pint. (Incidentally, I still recall going to the Shed at Stamford Bridge for four pounds!) In 1989, I returned to New Zealand and one of my first purchases in HMV Christchurch was *Hope And Despair*. For my money, Edwyn's solo LPs are vastly underrated, such as the follow-up, *Hellbent On Compromise*, and *I'm Not Following You* (1997), which includes a brilliant duet with Mark E Smith from The Fall (Seventies Night). Don't Shilly Shally, meanwhile, would end up on the B-side of A Girl Like You from 1995's *Gorgeous George*.

There are many great clips of A Girl Like You on YouTube, including a fine Collins post-stroke performance alongside his old pal, Roddy Frame. A clip of Don't Shilly Shally can also be found – check out the leather jacket and a seriously majestic quiff!

Matt The Hat, Christchurch, NZ

ROXY AND ELSEWHERE



In response to the enquiry from Peter Thomas on the letters page re: the unusual topless model die-cut sleeve for Roxy Music's Virginia Plain single [*RC* 533]. An online discussion on this subject took place on the 45cat website, where someone revealed that they had the same sleeve on their copy bought in 1972 in a branch of Boots and that all other copies in the shop had the same sleeve.

Further research reveals the same photo was used, albeit flipped l-r, for a budget anonymous artist compilation, *Million Sellers Of The Sixties* (Boulevard Records, 1971). Their sister label, Flag Records, used the same shot on a 6-track budget 7" EP, *Hey Girl Don't Bother Me,* from the same year.

A different shot from the same photoshoot was used for Boulevard's Tom Jones cash-in LP the same year. There were quite a few albums issued between 1967 and 1971 featuring similar body-painted female models cashing in on the flower-power era, rather late in some cases.

My guess is that these die-cut single sleeves were for another Flag Records single release which maybe remained unissued. Flag/Boulevard Records were owned by Art & Sound Ltd, whose address was 326, Kensal Green Road, London W10. This address was used by Trojan Records, who had a connection with Island Records for distribution. Maybe they had run out of the standard plain pink die-cut sleeves that they used at the time and someone, possibly mischievously, opted to use up the odd unused die-cut sleeves, applying them to a batch of Roxy singles. Ironic that the sleeve should be, like the song's title, plain, but, in this instance, isn't. We may never know the exact truth, but it's an interesting element of record collecting.

David Noades, email

Readers, is the sleeve your single is housed in the original one? Do tell. **PL**

NOW, HE'S A BIG SUCCESS

Very interesting interview that Ian Shirley had with Wolfgang Flür [*RC* 531] which reminded me of when I saw Kraftwerk in a pub in Krefeld, when I was living in West Germany in 1971 – my friend Otto had gone to the same school as Ralf Hütter, and I was introduced to Ralf & Florian Schneider. What memories!

Paul Crean, email

Readers, have you ever met an exponent of Teutonic proto-electronica in a pub in North Rhine-Westphalia? Do tell. **PL**

RADAR LOVE

At a time when the sainted Kate Bush is in the news again, thanks to *Stranger Things*, it takes the crate-digging experts at *Record Collector* to shine a light on an obscure 1973 album that must surely have shaped her music. Maybe *Chunky, Novi & Ernie* was playing on her brother's turntable when she was growing up (Under The Radar, *RC* 531)? Listen to the song Antique – it could be an outtake from *The Kick Inside*: the Wuthering Heights piano, the quirky vocals, the muso backing, the way singer-songwriter Lauren Wood (Chunky) sings the word 'clouds'... It's all there. Chicago Fog Lift and Underground are also worth a listen.

Nick Walker, email

SHOP TALK

In *RC* 534, Paul Templar referred to Borderline Records and a bag that he owned. This store was a favourite of mine but was, in fact, in Gardner Street, Brighton, until it closed in 2014, after over 30 years. Apparently, online competition became too great, and it was uneconomical to continue, but I have fond memories of hanging out, rummaging through the racks, and chatting to the staff after moving to Brighton in 1991.

Paul Silvester, email

Re: Borderline Records shop bag. The store was not in London but located in Gardner Street, Brighton. It is correct that it is now closed. Run by Dave and his wife, it was the best little record shop in town

Alan Costa, Portslade, Brighton

With regard to the article in *RC* 531 on Record Shop Bags – or, more particularly, Borderline Records – I still have these bags from the shop in Brighton, sadly no longer open.

Robert Maslen

Borderline Records was a shop in Brighton that opened in 1981 and closed in 2008.

Paul Winsall

Re: *RC* 531, Record Shop Bags article.

I can assure you that *It Records & Tapes* (page 66, shop No 6) *did* exist. Their shops existed in Portadown and Lurgan in Northern Ireland, from the 70s to about the early 90s, selling mostly pop, country, and Irish records.

Maire Doyle, email

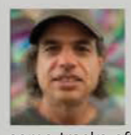
Further to Paul Templar's letter re: Borderline Records [*RC* 534], that design of a bag looks very much like those used by the shop of the same name, but in Brighton that closed five or six years ago – so, two shops of the same name, but unconnected?

The plot thickens… maybe…

Stuart Hazell, email

THIS MONTH'S CONTRIBUTORS

Of his photobook, *Early Liverpool*, which provides the images for this month's Beatles cover story, **Mike McCartney** (p76) says: "In early 60s Forthlin Rd, I was in one room, learning photography, and my brother [Paul] was in another, learning music. Neither of us had any idea what was about to happen. This book captures the moments before the explosion!"



Author of the **Beatles** (p76) book *The Unreleased Beatles*, **Richie Unterberger** has been intrigued by their 1962 recordings since hearing some tracks off their Decca audition tape as a teenager. He investigates all their rarities from that year in this month's cover story.

With **Michael Head**'s (p70) new album, *Dear Scott,* propelling him into the UK Top 10, what better time for **Pete Paphides** – a devoted fan ever since clocking him on *The Old Grey Whistle Test* 40 years ago – to get the full story of the genius behind it?

Jeremy Allen says he came to **Sparks** (p64) fandom relatively late with "the scales falling from my ears" listening to 2013's *New Music For Amnesiacs* compilation. He has collected all but four of the duo's studio albums since then – "which just goes to prove that I spend far too much money on records."

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 8 SEPT
100 RECORDS WORTH £100!
PLUS HUGH CORNWELL + MEAT LOAF + BEAU BRUMMELS + THE MONKEES + WILLIAM BELL + BRIAN AUGER

Photo (Mike McCartney): Sonny McCartney

Sid Griffin, and The Long Ryders (l-r): Stephen McCarthy, Tom Stevens, The Byrds' Gene Clark, Sid Griffin, Greg Sowders. Griffin notes, "it was August 1984, Santa Monica. We were the opening act for Roger McGuinn, playing our acoustic set. This is upstairs at McCabe's, in our dressing room. McGuinn was down the hall in his and Gene popped in to say hello."

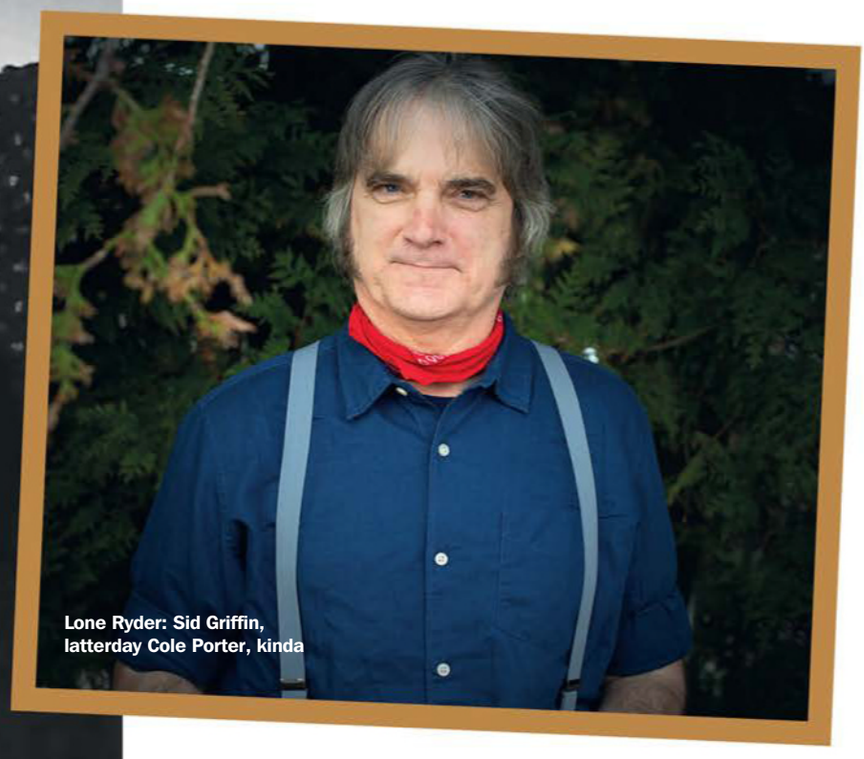
Two-fisted tales from the vault

A **Sid Griffin** archive revamp is in the offing, and *RC* asked him and Cherry Red archivist **Steve Hammonds** to tell us what's in store

How did the catalogue deal come about?

Steve Hammonds: I've known Sid for a long time, going back to my Sanctuary label days, and I always had a good relationship with him. A mutual friend, Toby Holdsworth, suggested that I get in touch with him, to see what I could do to help with **The Long Ryders**' catalogue and his solo material. We did a deal for a box set and drew up a plan for expanded editions of two of the Long Ryders albums, licensed from Universal. Following that, we put the last studio album out in conjunction with Omnivore.

Sid Griffin: In my role as leader of The Long Ryders' European Theatre Of Operations, I've had many contacts with Cherry Red over the years. Up to this point, there were already three Long Ryders box sets on Cherry Red, each helmed by Steve and myself. They take about 18 months from start to finish, so, by the release date of the first one, I knew that I could easily work with Steve and the Cherry Red team and that we were a good fit. During this time, I'd also agreed with Long Ryders drummer and Warner Chappell publishing mogul, Greg Sowders, to sign a deal for a new album with Cherry Red. *Psychedelic Country Soul* came out in 2019 and we were all thrilled when it made No 1 on the UK Americana charts. It was a big deal, and it cemented the bond between Cherry Red and myself. As media reports of major figures like Bob Dylan selling his back catalogue rights for a lump sum, and geniuses like Greg's pal, Merck Mercuriadis, of Hipgnosis, praising the value of song catalogues grew, I asked music industry friends about the possibility of me letting go of my Prima Records Ltd. I was exhausted running it after a quarter-century. Word obviously went through the pipeline as, next thing, Cherry Red were on the phone, asking me if I was interested in letting go of my Sid solo catalogue, my acoustic band The Coal Porters' catalogue, and The Long Ryders' reissues that Prima had released. I was.



Lone Ryder: Sid Griffin, latterday Cole Porter, kinda

Photos: (Sid Griffin) Tom Gold, (The Long Ryders/Gene Clark) Gary Nicharnin

How much of the material is unreleased?

Griffin: Prima Records put out four Long Ryders releases, my three solo albums, and six albums by The Coal Porters, the last two produced by John Wood [Nick Drake, Fairport Convention], plus flotsam and jetsam. The Long Ryders catalogue has a lot of unreleased material, the vast majority of which Cherry Red now have, and some of which I'm still seeking, as the tragic death of our bassist, Tom Stevens, the band's archivist, left me in the dark as to where it all resides. But we're working with Tom's wife, Elaine Stevens, and his family, on locating it. Any future Cherry Red re-releases or *Expanded Edition*s will have worthwhile material that no punter, even dedicated fans, will have heard. There are a handful of outtakes for my solo material and for The Coal Porters, too, though nothing like The Long Ryders, as Tom Stevens kept *everything*. He'd demand a copy of a TV performance or festival recording before we left the premises and that, friends and lovers, is a true lesson to be learned!

Do you remember recording all the material?

Griffin: Sometimes I look at music that Tom Stevens or Elaine have sent me and I think, "What on earth is this?" Then I hear it, and the memories come flooding back. I admit that there are a few studio sessions that I don't recall, and why we recorded terrific but pretty different versions of songs like Masters Of War and Highway 61 Revisited and never released them is something I'll never understand. But usually, I remember recordings, and some of my solo songs that were B-sides are now tunes that, for one reason or another, I deeply treasure on a personal level.

What do you think was the reason that material wasn't released at the time?

Griffin: This might be hard to believe, but in the 60s, bands like The Beach Boys and The Animals were pumped for material all the time by record labels. I know, as I roomed with Eric Burdon in The Long Ryders days for a period. You had a single every three to four months, and three LPs a year. By the time that The Long Ryders were signed 20 years later, it was, "Yeah, your album did well, but rather than put out another one soon, to keep up the momentum, we want you to tour the one that's now cold, then you can demo away for a new album in 18 months." This happened to me and all my Los Angeles pals' bands. Look at the distance between major label releases of the Paisley Underground acts. If those albums had come out six or eight months closer to the one before, which was possible from the act's point of view, instead of allowing this crazy "cooling off" period where you went away for a while, we all could have built a stronger career, faster. So, you have a backlog of material. Most of the bands that I know, and all of the bands mentioned, do. The label wouldn't let you put out new material every four months like in the 60s, as they went on an album-by-album, act-by-act, methodology. If the 60s acts were worked too hard and wrung dry, which they were, then the 80s acts were allowed to cool off too much, and you had all this material that something could've been done with, but it was simply put in the vault.

"Tom Stevens used to demand copies of all our performances"

How about the visual elements of the deal?

Griffin: There is so much memorabilia and so many mementos worth seeing that it kinda makes your head spin. There are 45rpm single sleeves, press photos, magazine front covers, stills from TV appearances. Man! How much fun we were having, and how young we looked. Reproducing them is something that any fan would love to see.

What's the timetable for the catalogue?

Hammonds: We're looking at doing a 3CD of *Native Sons* and a new studio album is on the cards for spring next year. Then we have plans for a couple of box sets of Sid's solo material and some The Long Ryders live shows. We've also picked up all the non-Island tape material in Sid's archive, though it's hard to put a number on those yet.

See cherryred.co.uk for more information.

EXCLUSIVE

Scene stealer

Ocean Colour Scene official photographer **Tom Briggs** has a new photobook due. He's shot everyone from Portishead to Ewan McGregor and Sacha Baron Cohen, and here he tells *RC* about his favourite OCS shots

A recent picture of Steve Cradock, when I went down to see him and to chat about him writing his Foreword for the book.

Alternative, unseen shots from the Hundred Mile High City video shoot. The idea was nicked from the back of an old The Who album sleeve of them performing on tiny white podiums. I thought that we should have them on a massive set. There's a real *Ready Steady Go!* feel about them, and I particularly like the old film 'clip test' marks and the crew in-shot.

The 'England United' Three Lions launch party in London for the 1998 World Cup football tournament. It featured the band and the England Squad, plus Chelsea FC's Roberto DiMatteo and Gianfranco Zola. I remember Simon Fowler said to Victoria Beckham, "Oh, hello, remember me?" She snarled, 'Yes. You were pissed the last time that I met you and you're pissed now, so piss off, *again*.'"

Taken at Moseley Shoals as 5x4 plate transparencies. The band's four members had such different personalities, so I didn't always want to photograph them as a group. I liked shooting them as individuals and then combining the pictures together. This worked well, particularly on the Hundred Mile High City and *Marchin' Already* sleeves. It's easier to photograph an individual as it's much more intimate, and it takes trust to be left to my own devices. But back then, people weren't as vain as they are now. They were just cooler, and shyer. They didn't really like being photographed and couldn't be arsed with any of it. So, half of my job was managing their time and patience, and setting myself up with opportunities to get natural shots. When it worked, it was poetry.

Taken at Moseley Shoals studio, rehearsing in the live room with Paul Weller before a BBC session on the following day. Steve looked particularly cool in purple crushed velvet trousers and two-tone brogues.

An alternative composite for the sleeve of *Marchin' Already*.

Alternative, unseen picture from the *Marchin' Already* sleeve session at Airth Castle ruins, shot on clean E6 transparency film. After clip-testing, it looked a bit tame, so I cross-processed it through negative chemistry to make the colours 'pop'. Chemistry dictates the film acetate, so, from transparency (positive film), you still get negatives to make C-type prints with hyper-colours. The bright, vivid saturation was difficult to predict, but exciting to produce. It exaggerated the shadows and could give pictures a dramatic, psychedelic feel, particularly with a wider lens, like my Carl Zeiss 30mm fisheye.

Alternative shots from the *Moseley Shoals* album sleeve session, at Jephson Memorial, Leamington Spa, 28 November 1995.

Unprinted, unseen photo session outside The Custard Factory, Birmingham.

Probably the last pictures that I took of OCS in the 90s were unprinted/unseen potential group shots for *One From The Modern*.

From the *Fire & Skill* photo session, where Liam Gallagher and Steve recorded Carnation and Noel Gallagher did a solo of To Be Someone. What a session, what a supergroup! To be in the room was something special. Liam originally wanted Steve to sing Carnation, but Steve said that the lyrics were "pure Liam" and that he had to sing it. Paul Weller had a broken finger, so he wasn't playing guitar. Then we all went down the pub for a pint like it was completely normal...

Tom Briggs* Behind The Scene: Ocean Colour Scene Imagery & Imagination 1995-98 *photobook is out via tmbriggs.com, 9 September.

Acoustic

Willie Nelson *Me And Paul* book, Harper Horizon, 20 September, *American Rebel*, Cleopatra, 19 August. Due: August (12) The Monkees' **Michael Nesmith** *And The Hits Just Keep On Comin'/Pretty Much Your Standard Ranch Stash* 2CD, Music On CD (19) **Gretchen Peters** *The Show* 2CD, Proper, **Ashley Hutchings** *More Songs From The Shows*, Talking Elephant (26) **Jim Lauderdale** *Game Changer*, Sky Crunch September (2) **Shania Twain** *Not Just A Girl*, EMI (9) **Buck Owens** *Bakersfield Gold* 2CD, Omnivore (16) **Rhett Miller** *The Misfit*, ATO, **Michelle Branch** *The Trouble With Fever*, Audio Eagle (23) **Maddie & Tae** *Through The Madness Vol 2*, Mercury Nashville, **Vonda Shepard** *Red Light, Green Light*, **Kelsea Ballerini** *Subject To Change*, **Tom Chapin** *Hold Our Ground* [TBC] (30) **Jesse Malin** *Glitter In The Gutter*, Wicked Cool March 2023 **Marty Stuart**'s latest, [TBC].

Hip Hop/Dance

Public Enemy's **Chuck D** *Livin' Loud* 1,200-copy artbook is out via Genesis Publications, 29 November. It's available as a *Collector's Edition* with bonus sketchbook, print, clamshell box; *Deluxe Edition* adding two prints; 50-copy, hand-signed/numbered *Artluxe Edition*, with exclusive print. See ChuckDBook.com. ■ **Fatboy Slim** *Right Here, Right Then* CD/DVD/book, bonus mix, Brighton Beach, July 2002, BMG, 2 September. ■ Rob Ford (ed) *Members Only* dance club membership cards book, Velocity Press, 1 September. Due: TBC **The Game** *Drillmatic*, [TBC].

Indie

The Wedding Present's **David Lewis Gedge** *Tales From The Wedding Present: Something And Nothing* book, Scopitones, 11 November. ■ On 28 July, Music Declares Emergency offered a 20-copy bioplastic four-track EP made of plant matter, featuring **Angel Olsen**, **Black Country, New Road**, via a draw at crowdfunder.co.uk/p/musicdeclares. Due: September (23) The Walkmen's **Peter Matthew Bauer** *Flowers*, Fortune Tellers October (7) **The Coronas** *Time Stopped* DL, So Far So Good (14) **Archers Of Loaf** *Reason In Decline*, Merge January 2023 (13) **The Subways** *Uncertain Joys*, Alcopop!.

Jazz

The **Ella Fitzgerald** musical, *Ella, The First Lady Of Song*, with **Freda Payne**, is at New York Long Island Madison Theatre, 18 August-11 September. Due: August (12) **TCQ** *The Path*, Ace September (9) **Tony Williams** *Play Or Die*, Moosicus.

Metal

Ginevra *We Belong To The Stars*, with **Magnus Karlsson** (Primal Fear), **Jimmy Jay** (HEAT), **Magnus Ufstedt** (ex-Eclipse), Frontiers, 16 September. ■ **Vicious Rumors** *The Atlantic Years* 3CD, with *Vicious Rumors*, *Welcome To The Ball*, *Plug In And Hang On*, Dissonance, 30 September. ■ **Blitzkrieg** *Complete Recordings Vol 1: 1980-88* 5CD, with *A* ➤

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we divine musical arrivals from **Disturbed**, **Billie Eilish**, **NOFX**, **Dr Dre**, **PJ Harvey**, **Killswitch Engage**, **Sparks**, **Tenacious D**, Wu-Tang Clan's **Method Man**, **Europe**, **Avatar**, **Oliver Wakeman**, **The Smile**, **Avenged Sevenfold**, Little Mix's **Leigh-Anne Pinnock**, **Stryper**, **Frank Ocean**, **Airbourne**, **The Killers**, ex-Slayer's **Kerry King**, Blur's **Dave Rowntree** (on Cooking Vinyl), **Daniel Lanois** (on Modern), and **Frank Zappa**'s catalogue (on Universal); plus a Larry Jaffee biography of **Michelle Shocked**.

CELLULOID HEROES

The Robert De Niro *Amsterdam* film, with **Taylor Swift**, is due via 20th Century Studios in select cinemas in November; a **Dolly Parton** biopic is due with **Kristin Chenoweth**; *The Retaliators* movie, with **Five Finger Death Punch**, Mötley Crüe's **Tommy Lee**, **Papa Roach**, **The Hu**, **Ice Nine Kills**, is in select cinemas, 14 September, while Brett Morgan's *Moonage Dream* **David Bowie** documentary film is screened 23 September.

KIT & CABOODLE

Cat Stevens has a custom J-180 Collector's Edition guitar out via Gibson, and Pantera's **Rex Brown** has a Thunderbird bass; Larkin Poe's **Megan Lovell** has a lap steel guitar due via Beard Guitars; Rob Zombie's **John 5**'s The Ghost Telecaster guitar is due via Fender.

ACOUSTIC

September (2) **Phil Langran** *Falling Light*, producer **Boo Hewerdine**, Long Shore Drift (9) **Madison Cunningham** *Revealer*

Cat Stevens with his custom acoustic

splatter LP, co-producers Mike Elizondo (Twenty One Pilots), Tucker Martine (Neko Case), Verve Forecast.

INDIE

October (7) **Sorry** *Anywhere But Here*, co-producer **Adrian Utley** (Portishead), Domino (14) **The Big Moon** *Here Is Everything*, producer Ben Allen (Kaiser Chiefs), Fiction.

METAL+

August (19) **Orthodox** *Learning To Dissolve*, producer Randy LeBoeuf (Thy Art Is Murder), Century Media September (2) **Defacing God** *The Resurrection Of Lilith*, producer Jacob Hansen (Epica), Napalm (16) ***The Erinyes***, producer Aldo Lonobile (Secret Sphere), Frontiers, **Sumerlands** *Dreamkiller*, producer Arthur Rizk (Kreator), Relapse October (28) **Bonnie Trash** *Malocchio*, co-producer Josh Korody (Fucked Up), Hand Drawn Dracula.

POP

October (14) **Alaskalaska** *Still Life*, producer Jas Shaw (Simian Mobile Disco), Marathon Artists.

PROG/AVANT

August (26) **Dendrons** *5-3-8*, co-producer Tony Brant (NIN), Innovative Leisure.

ROCK

September (9) **Holy Fawn** *Dimensional Bleed* CD, green 2LP, co-producer Mike Watts (Dillinger Escape Plan), Wax Bodega (23) ***Daredevil Falls***, producer Kevin Augunas (Sinead O'Connor), [TBC].

HELLO IT'S ME

Breathless

Multi-instrumentalist **Ari Neufeld** on the dreampop band's first set in a decade

How come you're back with an album now?

We started writing it just after [2012's] *Green To Blue* and even played We Should Go Driving, in Italy, 2014. We planned to record it later that year but, unfortunately, our drummer Tristram [Latimer Sayer] was in a serious car accident just before we were due to go into the studio. He was in a coma and, though we carried on writing and rehearsing, it was a big shock. I had to hastily learn how to programme drums.

Tell us about the album.

We made a concerted effort to streamline our songs. Some of *Green To Blue* would've had more impact if we'd cut them and gone to where they were going sooner. We brought new songs to rehearsals with a very definite structure, then we jammed. This time, there's so much more space, with really sparse, simple programmed drums. It harks back to *Blue Moon*, which we recorded on DAT and cassette — a looser vibe on 24 or even 72 tracks. It's a natural progression from *Green To Blue*.

Were there any amusing episodes during its creation?

I didn't get through one session preparing the tracks with Dominic [Appleton] and Kevin [Poree] without tears rolling down my face from uncontrollable laughter.

What else happened during the interregnum?

We've been doing what we've always done, just a lot more slowly. Every time that I sat down to edit a song, I could hear another tune in my head. I kept adding one-fingered keyboard motifs or drones. I also fractured my elbow in 2018 and couldn't play. So, I created samples and found spacey synth sounds to play.

What were your most successful markets?

Italy, US, Poland. In the last few years, we reissued some old albums ourselves because they weren't released on vinyl at the time or had sold out. *Between Happiness And Heartache* [1991] was on pink vinyl, and we asked Jim Sclavunos, Tim Gane and Ken Lockie to remix some songs, which I'm sure helped to widen our audience. There's a generation of new fans in their twenties.

Has there been a standout moment?

When I played back [producer] Kramer's album mixes for the first time. We'd had a couple of bad experiences in recording studios, but Kramer has telepathic powers. He could see inside my head and hear how I imagined the album, but even more so.

What were the worst moments?

Even with Tristram's accident, the impulse was to keep creating music. But it was pretty depressing having two semi-abortive recording sessions, going into the studio psyched to record songs that you've worked on for months, and they end up flat and lifeless. Thankfully, I set up a Logic studio at home, so I had basic tracks recorded, and we added layers of sound, programmed new drums and did overdubs. Then we recorded the majority from scratch – drums, bass, guitar – and the others added parts at home. Then I edited and added more myself.

Who's been the biggest help along the way?

Dominic, Gary [Mundy], my bass teacher, Eric Richards, who turned me on to Carole Kaye and some beautiful classical pieces, Ivo Watts-Russell, and Kramer.

How does it feel to still be doing it after all this time?

Vindicated! When we started, people thought that we were crazy releasing our own records, putting on shows with psychedelic slides and films at art galleries. It was completely out of step with the 80s. We also fought against huge drums and loud vocals then, by pushing the guitars up and pulling the drums back.

What would a biopic look like?

I'd remake 1967's *The Grand Meaulnes*, as it encapsulates the mood of our music with its search for lost love and dreamlike, hallucinogenic mood.

What's next?

We all have great song ideas individually, but it's the moment when we all join in that we get that spark and moment of magic. It's an adventure, and we'll carry on as long as we all still enjoy it.

Breathless* See These Colours Fly *is on Tenor Vossa.

Metal

Time Of Changes, six bonuses, *Blitzed Alive Cassette/Unreleased (1980)*, *Unholy Trinity*, *Ten*, *The Mists Of Avalon*, HNE, 30 September. ■ **Allen/Olzon** *Army Of Dreamers* CD, white 180g 2LP, with **Magnus Karlsson** (Primal Fear), **Russell Allen** (Symphony X), **Anette Olzon** (ex-Nightwish), who also appears on ***Ultima Grace***; **Lunarian** *Burn The Beauty*, with **Ailyn** (ex-Sirenia), Frontiers, 9 September. ■ **Brymir** *Voices In The Sky* CD, red LP, with **Joona Bjorkroth** (Battle Beast), Napalm, 26 August. ■ Ex-Delain's **Charlotte Wessels** *Tales From Six Feet Under Vol II* 10-track LP, eco-LP, orange, gold LPs, 20-track 2CD, Napalm, 7 October. ■ **Revocation** *Netherheaven*, with **Trevor Strnad** (Black Dahlia Murder), **George Fisher** (Cannibal Corpse), Metal Blade, 9 September. ■ **Testament** *Titans Of Creation Video Album* BD/CD longbox, with patch, badge, Nuclear Blast, 19 August. ■ **Onslaught** *VI*, *Generation Antichrist* red 180g LPs, *Sounds Of Violence* red 180g LP; 2CD with eight bonuses, AFM, 11 November. ■ **Lacuna Coil** *Comalies XX* 2CD, 2LP, 13 retreads, Century Media, 14 October. ■ **Pantera** *Metal Veins* CD/DVD, bonus Q&As/documentary, earMUSIC, 16 September. ■ Ex-Angra's **Andre Matos** *Symphonity*, five bonuses, Limb, 12 August. ■ **Strigoi** *Viscera* CD, LP, with **Greg Mackintosh** (Paradise Lost), Season Of Mist, 30 September. Due: August (12) **The Great Kat** *Wolfgang Amadeus Shred*, TPR (19) **Nevermore** *The Politics Of Ecstasy*, *Dead Heart In A Dead World*, MDD, **Nile** *Those Whom The Gods Detest*, *At The Gates Of Sethu*, *Ithyphallic*, Nuclear Blast September (2) **Mortiis** *The Unraveling Mind*, Dead Seed (9) **Therion** *Vovin*, *Lemuria*, *Theli*, *Sirius B*, Hammerheart, **Smith/Kotzen** *Better Days… And Nights* (16) **Sepultura** *Against,* BMG, **Clutch** *Sunrise On Slaughter Beach*, Weathermaker October (21) **Tobias Sammet's Avantasia** *A Paranormal Evening With The Moonflower Society*, Nuclear Blast.

Prog/Avant

Van Der Graaf Generator *Interference Patterns* 13CD/DVD box, with *Present*, *Real Time*, *Trisector*, *A Grounding In Numbers*, *Alt*, *Merlin Atmos*, *Do Not Disturb*, *Live At The Paradiso* CD/DVD, bonuses, Esoteric, 30 September. ■ **Pink Floyd** *Animals 2018 Remix* CD, LP, SACD, BDA, with 5.1 mix, 16 September, *Deluxe* CD/BDA/DVDA/LP/book, 7 October, Warners. ■ **Grateful Dead** *Madison Square Garden, New York, NY (3/9/1981)* 3CD, *In And Out Of The Garden: Madison Square Garden 81, 82, 83* 17CD, with unissued sets from 9-10 March 1981, 20-21 September 1982, 11-12 October 1983, Dead.net, 17 September. ■ **Big Big Train** *Summer Shall Not Fade – Live At Loreley* 2CD, BD with 5.1 mix, Germany, July 2018, English Electric, 14 October. ■ **The Lord + Petra Haden** *Devotional*, with Sunn O)))'s **Greg Anderson**, Southern Lord, 30 September. ■ **Misty** *Here Again*, four bonuses, Grapefruit, 16 September. ■ **Robert Fripp** *The Guitar Circle* book, Panegyric, 2 September. ■ **Vangelis** *Juno To Jupiter* box, with 2CD,➤

ZZ TOP

RAW

(HMV EXCLUSIVE)

(INDIE EXCLUSIVE)

THE SOUNDTRACK TO THE GRAMMY NOMINATED DOCUMENTARY
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Memorabilia lane
Auction houses around the world

A 30 June auction by ICZ, Palm Harbor, Florida, included guitars from **Eagles**, **Eddie Van Halen**, while a 14 July sale had **Led Zeppelin**, **Traveling Wilburys**, **Jeff Beck**/**Jimmy Page**/**Eric Clapton**. ■ A 9 July ha.com auction included **The Beatles** guitar, record awards. ■ **Drake**'s 12,500 sq ft, seven-bedroom, nine-bathroom house with cinema, studio, pool, wine cellar, 3.1 acres, in Hidden Hills, California, sold in June for $11.3 million via The Beverly Hills Estates. ■ Ex-REM's **Mike Mills**' 4,000 sq ft, four-bedroom, three-bathroom Hollywood house with spa, pool, aquarium, 0.5 acres, was offered in June for $6.5 million via Engel & Volkers Calabasas. ■ **Johnny Cash**'s onetime five-bedroom ranch with pool, six acres, in Ventura, California, was offered in July by Douglas Elliman Realty for $1.795 million, while the 6,600 sq ft, four-bedroom, four-bathroom former residence of The Doors' **Robby Krieger** and Limp Bizkit's **Fred Durst**, with pool, spa, 1.4 acres, in Bel Air, Los Angeles, was $13.9 million. ■ On 7 July, **Bob Dylan**'s one-off Blowin' In The Wind retread Ionic Original disc sold via christies.com for £1.482 million. ■ On 14 August, an **Elvis Presley** auction of 100-plus lots, including clothing, jewellery, his 1,260 sq ft, three-bedroom childhood home, 1241, Kelly Street, East Tupelo, Mississippi (estimate, $50,000), is held via rockhurstauctions.com. ■ **Paul Simon**'s 8,811 sq ft, six-bedroom, eight-bathroom house in 31.79 acres at New Canaan, Connecticut, was sold in July by Houlihan Lawrence for $10.8 million. ■ On 7 July, limewire.com launched as a NFT platform offering Blink-182's **Travis Barker** drumkit, **Brandy** spoken-word item. ■ In July, **Goo Goo Dolls** offered 44 digital artworks NFTs via fanaply.com. ■ A 26 July auction by omegaauctions.co.uk included five **Leonard Cohen** *Demos & Studio Cassettes*, estimate £300. ■ On 19 July, **Halsey** offered six artworks for charity via sothebys.com. ■ **Ozzy Osbourne**'s 11,656 sq ft, six-bedroom, 11-bathroom house with 0.56 acres in Hancock Place, Los Angeles, was offered in July via Hilton & Hyland for $18 million. ■ **Ashanti**'s 5,345 sq ft, six-bedroom, five-bathroom house in 2.2 acres, with pool, spa, in Old Westbury, New York, was offered in July via Daniel Gail Sotheby's Realty for $2.198 million. ■ The Killers' **Mark Stoermer**'s 5,040 sq ft, six-bedroom, five-bathroom house in 0.37 acres, with pool, in Los Feliz, Los Angeles, sold in July for $4.9 million. ■ The 24 September ha.com *Vintage Guitars & Musical Instruments* auction includes a **George Harrison** guitar. ■ Tunetable LP75, CD100, CD250 and CD500 flight-case storage boxes made for the travelling **The Jam** exhibition are available via thisisthemodernworld.com.

Tunetable LP75 vinyl storage cases: Jammin' in style

Too-right-ay

Dexys Midnight Runners breakthrough gets 40th Anniversary remix

Kevin Rowland & Dexys Midnight Runners' *Too-Rye-Ay* is due as a remixed LP, coloured LP, 3CD/book and 4LP box. The latter two add 13 bonuses (three unissued), plus the unissued 16-track *Live At The Shaftesbury Theatre, October 1982*, from London. Rowland notes that, "For many years, I've been haunted by the mixing on *Too-Rye-Ay*. It wasn't as good as it should've been, and I knew it – nowhere near as musical as it should've sounded. I asked the label for more money to do more mixing and they said, 'No, that's the budget spent.' I had to live with it. Eileen and one or two others turned out great, but most of the album wasn't mixed to the standard that it should've been. We were able to right that wrong this year with the masterful Pete Schwier, who's worked with us since *Don't Stand Me Down*" in 1985. He and Helen O'Hara helped Rowland to "evaluate the mixes… how to improve them. Finally, it sounds like the album that it was always meant to be. The radio edit of Old was considered as a single at the time and should've been released. This is another wrong that we're righting."

Producer Schwier observes, "All the material on the remix is from the original recordings. Nothing new has been added. Some of the arrangements were changed, for example, on Plan B, [where] we moved the brass to come in earlier, and the 'girl' talking was replaced with Kevin's [voice], which he'd recorded at the time. On Liars A To E, we brought the backing vocals down an octave in places, as Kevin felt that they were too high. On Until I Believe In My Soul, we replaced the 'penny whistle' on the intro with Jim's trombone, also recorded at the time. The [album] remix itself was quite straightforward, trying to bring as much emotion as possible to the songs. Technology has advanced so much that a lot of pops, noises and artefacts that were on the original multi-tracks were cleaned up. The brief was to create an alternative mix, keeping the spirit of the original recordings and shedding new light on some great songs."

Rye-ay-ot of colour: Dexys, with Kevin Rowland second-left

Kevin Rowland & Dexys Midnight Runners* Too-Rye-Ay As It Should Have Sounded *LP, coloured LP, 3CD/book,* Super Deluxe *4LP box are on Mercury, 14 October.

Prog/Avant

2LP with bonus cut, book, bookmark, poster, Decca, 9 September. ■ **The Flaming Lips** *Yoshimi Battles The Pink Robots 20th Anniversary* 6CD box, with B-sides, demos, radio/live cuts (Boston, 2002, London, 2003), Q&As, is due by Christmas [TBC]. ■ **Marillion** *Holidays In Eden Deluxe* 4LP, with remix, 24-track *Live At Hammersmith 30 September 1991*, London; 3CD/BD, adding 5.1 mixes, documentary, 18-track *Live, Rockpalast*, Koln, Germany, 1991, 13 bonuses, four videos, EMI, 16 September. *Seasons End Deluxe* sets follow in 2023. ■ Irwin Chusid ***Sun Ra****: Art On Saturn* book, [TBC]. ■ **Jean Michel Jarre** *Oxymore* 360 3D and VR sets are due via Sony, 21 October. Due: August (12) **Jeff Cotton** (Captain Beefheart) *The Fantasy Of Reality*, Madfish (19) **Tangerine Dream** *The Park Is Mine*, Planetworks, ***Renaissance***, Repertoire September (2) **Hawkwind** *We Are Looking In On You* 2CD, **Twink** *Think Pink II*, *Think Pink III*, Cherry Red, **Vangelis** *Heaven And Hell*, Esoteric (9) Trey Anastasio Band's **Jennifer Hartwick** *Something In The Water*, Brother Mister, **Agitation Free** *Last, Fragments & Live 74* 3CD/DVD, **Klaus Schulze** *Mirage*, MiG (16) **Seb Martel** (Tony Allen) *Saturn 63*, InFine, **Jethro Tull** *Live At Montreux 2003* 3CD, earMUSIC October (7) *Thick As A Brick Special Collector's Edition* CD/DVD, burningshed.com (21) **Fiona Brice** (Elbow) *And You Know I Care*, Bella Union November (18) **Threshold** *Dividing Lines*, Nuclear Blast TBC **Björk** *Forresa*.

Pop+

Ultravox *Rage In Eden Super Deluxe* 4CD/DVDA, with 11-track **Steven Wilson** 5.1 remix, 15-track *Bonus Tracks*, including four demos, five rehearsal cuts, and 14-track *Live*, from London Crystal Palace, June 1981, Hammersmith Odeon, October 1981, Warners, 2 September. ■ **Stacey Q** *Better Than Heaven Expanded* 2CD, 20 bonuses, Cherry Pop, 16 September. ■ Spandau Ballet's **Martin Kemp** *Ticket To The World* book, Harper, 10 November. ■ James Rovira (ed) ***David Bowie*** *& Romanticism* hardback, Palgrave MacMillan, 25 August. ■ **The Communards** *Red* LP; red 2LP, 2CD with bonus, on London, 7 October. ■ **Robbie Williams** *XXV Deluxe* 2CD/book, 10 bonuses; 2LP, Sony, 9 September. Due: August (17) **Paul McCartney** *Get Back* DVD, BD, [TBC] (19) **Duran Duran** *Red Carpet Massacre*, *Pop Trash*, *Astronaut*, BMG September (9) **Daft Punk** *Homework/Discovery*, *Human After All/Daft Club* 2CDs, Daft Life, **Culture Club** *Kissing To Be Clever*, (16) ***Crowded House***, Music On CD (23) **My Glass World** *Tree Shadow Piano*, Luxury Noise November (25) Frankie Goes To Hollywood's **Holly Johnson** *Unleashed From The Pleasuredome* 2CD, Pleasure Dome. ➤

MUSIC MEMORABILIA

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Highlights from Our Summer Signature® Auction

Bob Dylan 1963 Original *Freewheelin'* Album with Four Deleted Tracks in Super-Rare Stereo
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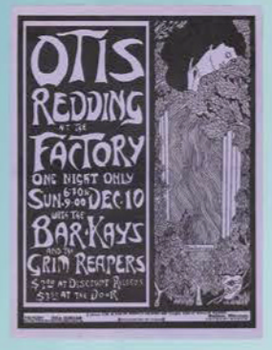
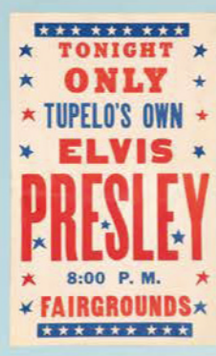


Otis Redding 1967 Concert Poster for the Show He Died En route To
Sold For: $10,938



Elvis Presley 1957 Tupelo, MS Homecoming Concert Poster with Support Documents
Sold For: $30,000

James Brown Stage Worn Red Sequined Cape
Sold For: $62,500

Whitney Houston American Music Award in the Category of "Favorite Album Pop/Rock" for *Whitney Houston* Album (1987)
Sold For: $15,000

Elvis Presley Owned and Stage Worn Sterling Silver Ring
Sold For: $32,500

Harry James Owned Gold King Trumpet with a Signed Card, Large Group of Photos & Sheet Music
Sold For: $20,000

Beatles Signed 1963 UK Concert Program with Pacemakers (3 members) and Tommy Quickly Signed
Sold For: $18,125

Grateful Dead 1966 Skeleton & Roses FD-26 Second-Printing Poster | Graded 9.8
Sold For: $15,000

BG-17 Grateful Dead, Jefferson Airplane 1966 Fillmore Concert Poster | Graded 9.6
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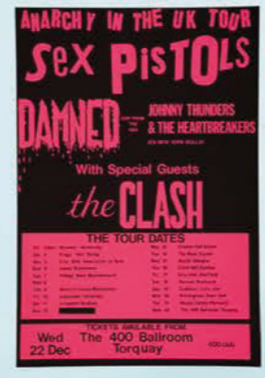

Sex Pistols, The Clash, The Damned & Johnny Thunders 1976 Anarchy in the UK Tour Poster
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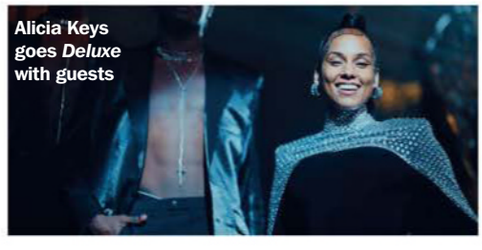
Altogether Now
Noteworthy guest-spots this month

Al-Qasar *Who Are We?*, Glitterbeat, 16 September: **Lee Ranaldo** (Sonic Youth), **Jello Biafra** (Dead Kennedys).
Oren Ambarchi *Shebang*, Drag City, 30 September: **Jim O'Rourke** (ex-Sonic Youth).
Betty Boo *Boomerang* CD, pink LP, test-pressing LP, blue, pink cassettes, bettyboo.tmstor.es, 14 October: **Chuck D** (Public Enemy), **David Gray**, **Sophie Ellis-Bextor**.
Babyface *Girls' Night Out*, Capitol, 29 October: **Ella Mai**, **Kehlani**, **Ari Lennox**.
Jimmy Carpenter *The Louisiana Record*, Gulf Coast, 16 September: **Mike Zito**.
Emanuel Casablanca *Blood On My Hands*, Kings County Blues, 19 August: **Eric Gales**, **Paul Gilbert**.
Chance The Rapper *Star Line Gallery*, [TBC]: **Joey Bada$$**.
Creeping Death's latest, [TBC]: **Adam Dutkiewicz** (Killswitch Engage).
Deux Furieuses *Songs From Planet Earth* CD, LP, Xrta Mile, 4 November: **Deb Googe** (My Bloody Valentine).
Rachael Dadd *Kaleidoscope*, Memphis Industries, 14 October: **Emma Gatrill** (Willy Mason).
Adam Doleac *Barstool Whisky Wonderland*, [TBC], 30 September: **Danielle Bradbury**.
DJ Khaled *GOD DID*, Best Music Group, [TBC]: **Buju Banton**, **Skillibeng**.
Charlie Daniels & Friends *Volunteer Jam 1 1974*, Blue Hat, 26 August: **Toy Caldwell Jr**, **Paul Riddle** (The Marshall Tucker Band), **Dickey Betts** (Allman Brothers Band); *Duets* LP, Blue Hat/Walmart, 26 August: **Dolly Parton**, **Brooks & Dunn**, **Darius Rucker**, **Travis Tritt**, **Vince Gill**, **Brad Paisley**, **Brenda Lee**, **Gretchen Wilson**.
Destrage *SO MUCH. Too Much.*, 3DOT, 16 September: **Devin Townsend**.
Demon Hunter *Exile*, Weapons MFG, 9 September: **Tom Englund** (Evergrey).
Evership *The Uncrowned King – Act 2*, evership.com, 14 October: **Michael Sadler** (Saga).
High Tone Son Of A Bitch *Live At The Hallowed Halls* CD, LP, Ripple, 9 September: **Billy Anderson** (Melvins), **Bryce Shelton** (Nik Turner), with **Matt Pike** (Sleep).
Jasta's latest, [TBC]: **Scott Ian** (Anthrax), **Chuck Billy** (Testament), **Steve Souza** (Exodus), **Danny Lilker** (Nuclear Assault).
Alicia Keys *Keys II Deluxe* 2CD, 15 bonuses, 2LP, RCA, 12 August: **Lil Wayne**, **Khalid**.
Kramies, VanGerrett, 9 September: **Jason Lytle** (Grandaddy), **Patrick Carney** (The Black Keys).
Matt Kivel *Bend Reality Like A Wave*, Pedro Y Lobo, 14 October: **Bonnie 'Prince' Billy**.
Big Big Train's David Longdon *Door One* CD, LP, white LP, English Electric, 14 October: **Jeremy Stacey** (Eric Clapton), **Steve Vantsis** (Fish), **Theo Travis** (Soft Machine), **Gary Bromham** (Björk).
Dokken's George Lynch & The Electric Freedom's upcoming set, [TBC]: **Rob DeLuca** (UFO).
Ex-Whitesnake's Marco Mendoza *New Direction* CD, LP, blue LP, Mighty Music, 16 September: **Tommy Gentry** (Gun), **Allan Tschicaja** (Pretty Maids).
Marcus Mumford, Island, 14 October: **Phoebe Bridgers**, **Brandi Carlile**.
Tortoise's Douglas Andrew McCombs *VMAK<KOMBZ<<<DUGLAS<<<6NDR7<<<*, Thrill Jockey, 23 September: **John Convertiono** (Calexico), **Sam Prekop** (The Sea & Cake).
Poster Paints, Ernest Jenning, 14 October: **Simon Liddell** (Frightened Rabbit), plus colleague **Andy Monaghan**, **Jonny Scott** (CHVRCHES), **Lomond Campbell**, **Graeme Smillie** (Arab Strap), **Suse Bear** (Pictish Trail).
Mark Peters *Red Sunset Dreamers* CD, red, orange, ochre LPs, Sonic Cathedral, 16 September: **Dot Allison**, **BJ Cole**.
Palaye Royale *Fever Dream*, Sumerian, 28 October: **LP**.
The Proclaimers *Dentures Out* CD, LP, white LP, Cooking Vinyl, 16 September: **James Dean Bradfield** (Manic Street Preachers).
Royal Hunt *Dystopia Pt II* CD, 180g 2LP, Northpoint, 28 October: **Mats Leven**, **Mark Boals** (ex-Rising Force), **Henrik Brockman** (Evil Masquerade), **Alexandra Andersen** (JSP).
Hollie Rogers *Criminal Heart* CD, LP, hollierogers.com, 9 September: **Robben Ford**.
Rocking Horse Music Club *Circus Of Wire Dolls*, burningshed.com, 16 September: **Tim Bowness** (No-Man), **Noel McCalla** (Manfred Mann's Earth Band), **David Cross** (ex-King Crimson), **Chris Difford** (Squeeze), **Kate St John** (Dream Academy), **Kenwood Dennard** (Brand X), **Rob Townsend** (Steve Hackett), **Greg Hawkes** (The Cars), **John Hackett**.
Sampa The Great *As Above So Below* CD, LP, Loma Vista, 12 December: **Angelique Kidjo**, **Joey Bada$$**.
Slowly Slowly *Daisy Chain*, UNFD, 4 November: **Chris Carraba** (Dashboard Confessional).
Samuel James Taylor *Wild Tales And Broken Hearts*, Ki An, 21 October: **Michael Rinne** (Miranda Lambert).
2 Chainz *ColleGrove 2*, [TBC]: **Lil Wayne**.
Telefís *A Dó (The Number Two)* CD, LP, Dimple Discs, 7 October: **A Certain Ratio**, **Will Sergeant** (Echo & The Bunnymen), **Sean O'Hagan** (The High Llamas), **Jah Wobble** (PiL).
Unloved *The Pink Album* 2LP, Heavenly, 2 September: **Jon Spencer**, **Jarvis Cocker**.
Wolfheart *King Of The North* CD, LP, orange LP, silverLP/poster/slipmat, Napalm, 16 September: **Jesse Leach** (Killswitch Engage).

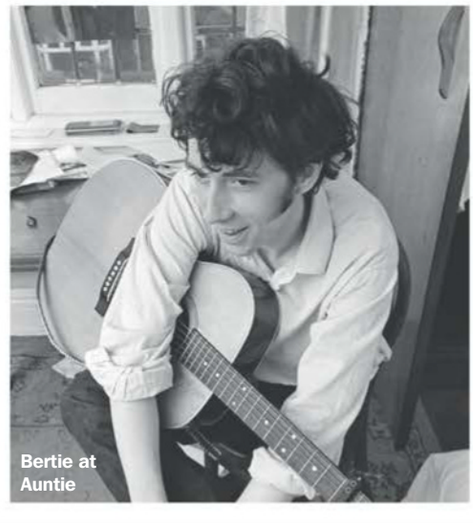

Alicia Keys goes *Deluxe* with guests

Beeb Jansch

Bert Jansch BBC live-and-sessions boxes in the offing

Bert Jansch has a 48-track 4LP box and 147-track 8CD/book box out in November, including unissued live/session cuts. The latter offers *1966-77*, *1980-87*, *1988-94*, *1996-2009*, *BBC 4 St Luke's Concert 2003/Radio 2 Folk Awards 2001* and *Extras 1968-2000* CDs, plus *Queen's Hall Edinburgh 17/8/04* 2CD, housed in a coffee-table book. It incorporates the transcription disc, *BBC Radio 1 Live In Concert*, recorded in 1980/82, and issued in 1993, while the vinyl set offers a sample of the 8CD selection. Among the guests appearing are Pentangle's **John Renbourn**, **Jacqui McShee**, The Smiths' **Johnny Marr**, Suede's **Bernard Butler**, **Danny Thompson** (John Martyn), **Mary Hopkin**, **Ralph McTell**, **Altan**.

Bert Jansch* Bert At The Beeb *4LP, 8CD/book boxes are on Fire, 4 November.


Bertie at Auntie

Post-/Punk

Abrasive Wheels *1981-84 Expanded* 2CD, with *When The Punks Go Marching In!*, eight bonuses, *Black Leather Girl*, three, Captain Oi!, 9 September. ■ Adrenalin OD's **Dave Scott Schwartzman** *If It's Tuesday This Must Be Walla Walla* book, DiWulf, 31 October. Due: September (2) **Conflict** *Statements Of Intent 1982-87* 3CD, Mortarhate (16) **Gogol Bordello** *Solidaritine*, Casa Gogol, **The Godfathers** *Alpha Beta Gamma Delta*, Godfathers Recordings2.

Rock

The Hollywood Allstars *Field Of Grace*, with **Tommy Bowes**, **Andy Abel** (Blood, Sweat & Tears), **Chevy Chevis** (Madonna), **Scott Spray** (Johnny Winter), **Lee Finkelstein** (Blues Brothers Band), **Tony Cintron** (Joe Bonamassa), Deko, 26 August. ■ Harry Shapiro ***Gary Moore*** *The Official Biography* book, Jawbone, 27 September. ■ **Pentangle** *Through The Ages 1984-95* 6CD, with *Open The Door*, *In The Round*, *So Early In The Spring*, *Think Of Tomorrow*, *One More Road*, *Live 1994*, 28 bonuses (27 unissued), Cherry Tree, 30 September. ■ **Plainsong** *Following Amelia* 6CD, with *In Search Of Amelia Earhart*, nine bonuses, *Now We Are 3*, eight, 40-track *BBC Sessions* 2CD (30 unissued), unissued 19-track *Together Again Mayrhofen 1993*, 19-track *For The Second Time* (16 unissued), Lemon, 30 September. ■ ***Taboo*** CD, red 180g LP, with **Ken Hammer** (Pretty Maids), Frontiers, 9 September. ■ Paul Sexton *Charlie's Good Tonight* book on The Rolling Stones' **Charlie Watts**, Harper Collins, 11 October. ■ **The Stranglers** *XVI* CD, LP, gold LP, test-pressing LP, *Deluxe* 2CD with 14-track *Extra Suite* (eight unissued), stranglers.tmstor.es, 7 October. ■ Martin Popoff ***ZZ Top**: A Visual Biography* book, Wymer, 28 October. ■ **Rory Gallagher** *Deuce* six-track green LP, 26-track 2CD, 3LP, 45-track *Deluxe* 4CD/book box, Universal, 30 September. ■ **Joan Armatrading** *The Weakness In Me: Selected Lyrics* book, Faber, 3 November. ■ **The Doobie Brothers** *Live At Wolf Trap* CD/DVD, with bonus/Q&A, Virginia, July 2004, earMUSIC, 16 September. ■ **Alter Bridge** *Pawns & Kings* CD, LP, cassette, white, orange, marble, clear LPs, coloured LP/slipmat, box with CD, pendant, tote bag, four plectrums/tin, Napalm, 14 October. ■ **Slade** *All The World's A Stage* 5CD, with *Alive!*, *On Stage*, unissued *Live At The New Victoria*, April 1975, *Live At The Hucknall Miner's Welfare Club*, June 1980, *Alive! At Reading*, August 1980, BMG, 9 September. ■ **Manic Street Preachers** *Know Your Enemy* remix, with unissued outtakes, mixes, is due as a 2LP, *Door To The River* 10-track LP/*Solidarity* 12-track LP; 2CD, 14-track *Door To The River* CD/18-track *Solidarity* CD; and *Deluxe* 3CD, adding 16-track *Demos*, Columbia, 9 September. ■ **The Dead Daisies** *Radiance* CD/sticker, LP, ➤

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Me in MONO LP

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Queen Kind of Magic
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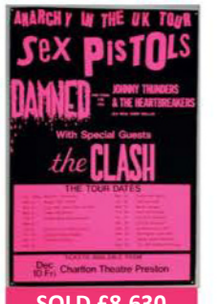
Rolling Stones
original 1964 poster



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and worn hat

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OMEGA AUCTIONS

Eagle-eyed

Eagles handwritten lyrics cited in US court case

In July, book dealer, Glenn Horowitz, auctioneer, Edward Kosinski, and US Rock'N'Roll Hall Of Fame curator, Craig Inciardi, were charged by the Manhattan District Attorney's office in New York with conspiring to sell 100 pages of **Eagles** handwritten notes and lyrics. Among them were 84 pages derived from 1976's *Hotel California*, including lyrics to songs such as its title track, Life In The Fast Lane and New Kid In Town, which, in the late 70s, were reported by **Don Henley** as having been stolen.

District Attorney Alvin Bragg stated on 12 July that the accused trio conspired to manufacture fake provenance for the documents and tried to deceive auction houses, bidders and law enforcement agencies. Bragg continued that the ephemera had been acquired in the late 70s by a writer hired to produce an official band biography. Prosecutors allege that the biographer then sold the stash to Horowitz, a book dealer, in 2005, and that he allegedly sold them to Inciardi and Kosinski, whose attempts to offload them through Christie's and Sotheby's auction houses for $1 million-plus caught Don Henley's attention. He filed a police report, declaring that the material was stolen, allegedly prompting the buyers to undertake a campaign between 2012 and 2017 to prevent Henley from recovering it. This allegedly included creating a false statement of provenance that the manuscripts had come from Eagles' **Glenn Frey**, who died in 2016.

Bragg added, "New York is a world-class hub for art and culture, and those who deal cultural artefacts must scrupulously follow the law. There is no room for those who would seek to ignore the basic expectations of fair dealing and undermine the public's confidence and trust in our cultural trade for their own ends. These defendants attempted to keep and sell these unique and valuable manuscripts, despite knowing that they had no right to do so. They made up stories about the origin of the documents and their right to possess them, so that they could turn a profit."

The accused were charged with one count of conspiracy in the fourth degree and first degree counts of criminal possession of stolen property. Horowitz faces an additional two counts of hindering prosecution. They all pleaded not guilty at the arraignment and were released without bail, though Inciardi was suspended by the Rock'N'Roll Hall Of Fame "pending the resolution of a third party internal investigation". Defense attorneys, Antonia Apps, Jonathan Bach and Stacey Richman, stated that, "the DA's office alleges criminality where none exists and unfairly tarnishes the reputations of well-respected professionals. We will fight these unjustified charges vigorously. These men are innocent."

See manhattanda.org.

Don Henley: filed a police report

Fall guys: yet more albums from Mark E and co

Red alert

Cherry Red label's latest acquisitions from **The Fall** and more

Cherry Red has added to its ever-growing roster The FullFill/Permanent label catalogues; Contempo sets including **Doris Duke**, **JJ Barnes**, **Oscar Toney Jr**, **Ultrafunk**, **Armada Orchestra**; **The Fall/Mark E Smith** *Cerebral Caustic*, *Middle Class Revolt*, *Infotainment Scan*, *27 Points*, *A Past Gone Mad*, *The Post Nearly Man*, *Levitate*, *A World Bewitched Best Of 1990-2000 Vol 1*, *2*; **Thea Gilmore** *Ghosts & Graffiti*, *Regardless*, *John Wesley Harding*, *Teach Me To Be Bad*, *Murphy's Heart*, *Strange Communion*, *Recorded Delivery*, *Liejacker*; **John Martyn** *Cooltide*, *The Apprentice*, *Classics Live Vol 1*, *2*, *Classics Vol 1*, *2*; **The Durutti Column** *Rebellion*, *Somebody Else's Party*, *Keep Breathing*, *Love In The Time Of Recession*, *2001-09*; **Veruca Salt** *IV*; **Big Country** *Driving To Damascus*, *Nashville Sessions*, *Come Up Screaming*, plus non-album bonuses; ***Drugstore***, *White Magic For Lovers*, *Anatomy*, plus non-album/demo bonuses; **Axe** unissued demos; a **Newcastle Big Band** set; **Back Door** sessions collection; **Julie Tippetts** *1969*, *Sunset Glow*, *Shadow Puppeteer*, **Keith Tippett Group** *You Are Here... I Am There*; ***Child*** 3CD; The Action's ***Reggie King***, with unissued mixes; **Wobble Jaggle Jiggle** *Kingdom Of The Big White Rabbit*, *Overflowing Bowl Of Green Jelly*, *Fresh Today*.

See cherryred.co.uk.

Rock continued

thedeaddaisies.com, 30 September. Due: August (12) **Neil Young** *Time Fades Away*, Warners (19) **Lillian Axe** *From Womb To Tomb*, Global Rock (19) **Maggie Bell** *Live In Boston 1975*, Repertoire, **The Tea Party** *Splendor Solace*, Music On CD (26) **Fairport Convention** *Live At Rockpalast* 2CD, Repertoire, **Ian Hunter** *Overnight Angels*, **Danger Danger** *Screw It*, Rock Candy September (2) **Secret Affair** *So Cool* 2CD, Demon (9) The Kinks' **Dave Davies** *Living On A Thin Line*, Green Amp (16) **George Thorogood & The Destroyers** *Live At Montreux 2013*, earMUSIC (23) **Joe Jackson** *Summer In The City* SACD, Intervention, ***Karma To Burn***, Heavy Psych Sounds (30) **Status Quo** *Riffs* 2CD, *Heavy Traffic* 3CD, Universal, **Clutch** *Sunrise On Slaughter Beach*, Wethermaker, **Richard Marx** *Songwriter* 2CD, BMG, **New Riders Of The Purple Sage** *Lyceum 73*, Omnivore October (1) **Rockpile** *Seconds Of Pleasure*, Music On CD (14) **Boston Manor** *Datura*, SharpTone TBC **Walter Egan** *Pluck!*, Red Steel.

Slade: unissued live sets boxed

Reggae/Soul

Due: August (16) **Skatalites** *Treasure Isle Time*, Kingston Sounds September (16) **Horace Andy** *Midnight Scorchers*, On-U Sound.

Soundtracks

James Horner *Clear And Present Danger Expanded* 38-track 2CD, four unissued alternate takes, **John Williams** *Jurassic Park* 44-track 2CD, with bonus, have pre-orders via lalalandrecords.com. Due: August (12) **Michael Price** *Whitsun*, The Control Room September (2) **Jerry Goldsmith** *Legend*, Gonzo October (13) **Tujiko Noriko & Paul Davies** *Surge*, Constructive.

Vintage

Due: August (12) **Judy Garland** *In Person*, **Mario Lanza** *The Electrifying*, Sepia (19) **Duffy Power** *Live At The BBC Plus Other Innovations* 3CD, Repertoire (26) **Elvis Presley** *Elvis In Paris*, LMLR, **Cesaria Evora** *Club Soledad*, Music On CD.

Got any news? Send it to tim.jones@metropolis.co.uk

Photos: (Don Henley) Steve Goudie, (The Fall) Michael Pollard

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Massive: box set on the way

SUPER MASSIVE BLACK PLASTIC

Frontman Baz Mills on Lancashire rock juggernaut Massive Wagons' sixth album box sets

Tell us about how the various vinyl variants came about.
Our first vinyl was our third album, *Welcome To The World*, on our old label, Off Yer Rocka. Vinyl goes hand-in-hand with rock and metal. My first was Rainbow *Rising*, from a car boot sale. It blew me away as a boy. Then, to see our own music in a big sleeve was incredible. We signed to Earache, and the guys are so on top of vinyl. We have some real collectors among our fans, so it's nice to give them the chance to own rare coloured vinyl and different artwork – there are some great-looking pieces of art.

Did you suggest all the variants?
We just wanted to give our fans every option available, to get them buzzing for the release. Some pressings are stunning. We had a discussion around the table with Earache, and the ideas flowed. It's something that I think we'll always do.

Did you get involved in putting together the boxes?
Yeah. We're lucky to have such a forward-thinking team, and we wanted to create an iconic sleeve, with a strong message linked to the songs. I'm so happy with it. Doc and Dean Chalkley made up art pieces, and the toy box is a great idea from Earache, containing all the albums with different artwork, a picture book, notes, and commentary on each song. Super stoked.

Do you collect yourself?
I have a few copies of our records, though not all. My house isn't big enough [*laughs*]. But I like bagging a test-pressing, if I can. They're unique. Adam T's the band archivist, though. He loves a list and does a great job of keeping up to date with historic set-lists, our gig history and releases. It's a great, valuable resource. Very interesting.

"SOME PRESSINGS ARE STUNNING, AND IT'S SOMETHING THAT WE ALWAYS LIKE TO DO"

Massive Wagons roll out box and multiple coloured variants

Did anything else arise during the process?
We found our first ever unreleased recording – the one and only CD, from Lancaster COOP studio. We hadn't listened to it in 10 years. It was in my loft. It's shit [*laughs*]. Horrendous, but extremely funny.

Is there anything else unissued that could come out on vinyl?
Fire It Up and *Fight The System* were never on vinyl, so I'd love to release those, and a box set. Also, a live album on vinyl is something that we'd love to do.

Is vinyl an important part of your own collection?
Yeah. I went mad for it a few years ago – Stone Roses, oddly, including a few real rare pieces.

Massive Wagons* Triggered! *LP, green, purple, orange, pink, splatter LPs, CD, cassette, box adding USB, tape, booklet, 200-copy white 6LP variant box, Earache, 28 October.

Photo: (Baz Mills) John McMurtrie

FIRST SPIN

Readers' virgin vinyl purchases

This month: Bobby Darin – Clementine

My dad had a heavy black Dansette gramophone, and on Sunday afternoons he would play some of his 78s, mostly orchestral film music, though he did have Sparky's Magic Piano for me and my sister. He also had one 7" 45 – Bobby Darin's Mack The Knife, which he loved. Around 1958 I was told I could have the Dansette in my bedroom, and that started me off collecting. And copying my dad my first purchase, which cost 6/4d, was Bobby Darin's Clementine, a strange choice for a 10-year-old. I bought it from a cycle shop near my home as it had a table with a limited selection of singles. I would play it endlessly – and the B-side, Down With Love. I remember standing on my bed with an imaginary mike in hand, pretending to be Mr Darin.

David Pearson

US 90s rockers Jellyfish's power pop singles collected

UPCOMING VINYL RELEASES

Kris Kristofferson *Live At Gilley's Pasadena TX September 15 1981* LP, white, red, silver LPs, CD, New West, 15 September.
Brian Auger, Julie Driscoll & The Trinity *Far Horizons* 5LP, with *Open*, *Definitely What!*, *Befour* LPs, *Streetnoise* 2LP, 4CD, Soul Bank, 16 September.
Jellyfish *When These Memories Fade* 1,000-copy coloured 7 x 7" box, including bonus 7", booklet, poster, New Land, 30 September.
Heinz *The Heinz Sessions Vol 1* 10" LP, eight unissued, Cherry Red, 16 September.
Niagara brown, blue, pink 3LP, with *Niagara*, *SUB*, *Afterlife*, Everland, 2 September.
William Doyle *Slowly Arranged: 2016-19* 4LP, with *The Dream Derealised, Near Future Residence* LPs, *Lightnesses Vol I & II* 2LP, Tough Love, 19 August.
Duet Emmo *Or So It Seems* white, orange 2LPs, CD, with bonus, Bleep, 19 August.
Karate *Time Expired* 5LP, with *Some Boots*, *Pockets*, *Cancel/Sing* splatter LPs, *Unsolved* splatter 2LP, Numero, 30 September.
Lonely Robot *Please Come Home* 180g 2LP, three bonuses, Music On Vinyl, 2 September.
Regina Spektor *11:11* clear 3LP/book, 2CD, with unissued 20-track *Papa's Bootlegs*, Warners, 26 August.
Helloween 2LP, *Rabbit Don't Come Easy* coloured 2LP, two bonuses, Atomic Fire, 30 September.
Gentle Giant *Front Row Center: US Dates 1976-1980* 10LP/book, with unissued *Hempstead NY Calderone Concert Hall July 13 1976*, *November 16 1977* 3LPs, *Chester Pennsylvania Widener College November 18 177*, *Atlanta Georgia Agora Ballroom May 29 1980* 2LPs, Madfish, 23 September.
Steamhammer's first set in 50 years, *Wailing Again* LP, MVD, 23 September.
Curtis Mayfield *Super Fly Expanded* 180g 2LP/poster, bonus demos, Run Out Groove, 30 September.

12 August **Max Tundra** *Some Best Friend You Turned Out To Be* green LP, *Mastered By Guy At The Exchange* blue LP, *Parallax Error Beheads You* orange LP, Domino; **Goo Goo Dolls** *Chaos In Bloom* LP, CD, Warners; ***Harem Scarem*** gold 180g LP, **Eruption** *Leave A Light* green 180g LP, Music On Vinyl; **Pere Ubu** *390 Degrees Of Simulated Stereo* LP, yellow LP, Fire; **Moby** *Everything Is Wrong*, *I Like To Score* LPs, DEF; **The Monochrome Set** *Volume, Contrast, Brilliance* LP, Optic Nerve; **Dream Theater** *Live In Berlin (2019)* 2LP/2CD, InsideOut; **Dropkick Murphys** *Blackout*, *Do Or Die* clear LPs, Epitaph; **English Dogs** *Invasion Of The Porky Men* LP, Radiation; **Jane Weaver** *The Silver Globe* LP, Finders Keepers; **Britny Fox** *Bite Down Hard* coloured LP, Real Gone; **The Dickies** *The Punk Singles Collection* LP, Audio Platter; **Seu Jorge & Roge** *Night Dreamer* LP, K7; **Static X** *Start A War* 180g LP, Music on Vinyl; **Billie Holiday** *Café Society* coloured 180g LP, Magic Of Vinyl; **Fischer-Z** *Red Skies Over Paradise* LP, East Central One; **Iggy & The Stooges** *Scene Of The Crime* red LP, Cleopatra; **Kreator** *Live At Bloodstock* clear, clear marble, red, red marble 2LPs, Nuclear Blast; **Lee Morgan** *Vol 2* clear LP, Sowing; **Michael Chapman** *And Then There Were Three* 180g 2LP, Lantern.

19 August **REM** *Chronic Town* picture disc LP, CD, cassette, IRS; **Nada Surf** *Let Go* 2LP, Heavenly; **Aretha Franklin** *Aretha* 180g LP, **Jaco Pastorius & Brian Melvin** *Jazz Street* blue 180g LP, Music On Vinyl; **Alice Cooper** *Killer* 180g LP, Friday; **Stokely Carmichael** *Free Huey!* coloured LP, Motown; **Oasis** *Be Here Now* silver 180g 2LP, picture disc 2LP, cassette, Big Brother; **The Bevis Frond** *Little Eden* silver 2LP, **Groundhogs** *Hogwash* 2LP, Fire; **Acid Mothers Temple & The Melting Paraiso UFO** *Myth Of The Love Lectrique* yellow 2LP, Riot Season; **Tangerine Dream** *Views From A Red Train* 2LP, Kscope; **Joe Bonamassa** *You & Me* orange 2LP, Provogue; **My Dying Bride** *Turn Loose The Swans* LP, Peaceville; ex-Leaves' Eyes **Liv Kristine** *Enter My Religion* LP, CD, Allegro; **Ahmad Jamal Trio** *At The Blackhawk* LP, Naked Lunch; **Steve Stevens** *Memory Crash* coloured 2LP, Twisted Sister's **Dee Snider** *Pure Fire* red LP, Cleopatra; **DFL** *Grateful* 180g LP, SBAM.

26 August **Kendrick Lamar** *Mr Morale & The Big Steppers* 180g 2LP, Aftermath; **Lee 'Scratch' Perry** *King Scratch* 2LP, Trojan; **Moby** *Play* 2LP, DEF; **Curtis Mayfield** *Super Fly* 180g 2LP, Run Out Groove; **Archive** *Take My Head* 180g LP, Craft; **Tom Waits & Crystal Gail** *One From The Heart* pink 180g LP, **Armin Van Buuren** *A State Of Trance Forever* yellow 180g 2LP, **Satan** *Court In The Act* gold 180g LP, **Xentrix** *Kin* coloured 180g LP, **The Seahorses** *Do It Yourself* 180g LP, Music On Vinyl; **Dio** *Donington 83*, *Donington 87* 180g 2LP/prints, BMG; **Slipknot** *We Are Not Your Kind* blue 180g 2LP, Roadrunner; ***La Roux*** LP, Proper; **William Orbit** *The Painter* 2LP, red 2LP, Rhino; **Clark Terry** *Color Changes*, **Booker Little** *Out Front* 180g LPs, CDs, Candid; **Howard McGhee** *Dusty Blues* LP, New Land; **Edenbridge** *Shangri-La* green 2LP, 2CD, AFM; **Yann Tiersen** *Avant La Chute* LP, Ici D'Ailleurs; **The Meteors** *Madman Roll*, *Demonopoly* LPs, CDs, Mutant Rock; **Calypso**

PRESSING MATTERS

Recent limited-run vinyl releases to look out for

Jarcrew
Breakdance Euphoria Kids (Big Scary Monsters, BSM 314, LP, 2022)
Welsh noiseniks Jarcrew lit up the early Noughties with a hard-to-pigeonhole brand of math-y, chunky, lo-fi punk. From the pulsating riffs which signal the start of album opener Paris And The New Math to the furious breakdowns in Komputer, it recalls a time when underground UK bands were championed for taking risks, while also sounding like they were having fun. Twenty years on from its original CD release, Big Scary Monsters are pressing 500 copies of this lost album on green and yellow haze vinyl.

Sunday Driver
Sun God (Trapped Animal TAR 040 V, LP, 2022)
Several years in the making, Sunday Driver may well have struck gold with this intoxicating new album. It's hard to find a better term for it than the band's own 'Spaghetti Eastern' description, as they take the listener on a multi-lingual journey through all manner of influences from India, the UK and beyond. It results in a feverishly inventive record which rewards repeated listens. Mastered at Abbey Road, there's a limited run of translucent 'red fire' coloured vinyl, of which 160 copies also come with a Die Cut cover.

deep tan
Diamond Horsetail (Practise Music PM DEP 12, EP, 2022)
Merely 12 months since they appeared in this column with their first release, the *Creeping Speedwells* EP, deep tan are back with another fine collection. Unleashed digitally in May to coincide with a series of well-received live dates, *Diamond Horsetail* sees the East London-based three-piece evolving their sound to channel an enticing range of post-punk rhythms and spiky guitar licks. The Dinked Edition is limited to 400 copies and pressed on 'Piss Kink Yellow' vinyl, accompanied by the four tracks from their debut EP and a signed print.
Charlie Ashcroft

The Vinylist

Rose *Forever* LP, Because; **Step By Step** *I Always Wanted To Be In The Band* LP, Demon; **Sean Paul** *Scorcha* LP, CD, Island; **Ray Charles** *Ray Singes, Basie Swings* LP, Tangerine; **Azymuth** *Fenix* yellow LP, Far Out; **The Doors** *LA Woman* LP, Rhino; **Conflict** *The Ungovernable Force* LP, Audio Platter; ***The Brand New Heavies*** blue LP, Acid Jazz.

2 September **Kings X** *Three Sides Of One* 180g 2LP/CD, orange, red 180g 2LP/CD, CD, InsideOut; **The Music** *Live At Temple Newsam* pink, blue 2LP, test-pressing 2LP, 2CD, themusic.tmstor.es; **Roxy Music** *The Best Of* 180g 2LP, yellow 180g 2LP, Virgin; Keane's **Tom Chaplin** *Midpoint* 2LP, CD, BMG; **Humble Pie** *I Need A Star In My Life* orange 2LP, Cleopatra; **Liquid Tension Experiment** *LTE 3* 3LP, InsideOut; **Paradise Lost** *Live Death* LP, CD, Peaceville; **Taking Back Sunday** *Louder Now* LP, Craft; **The Charlatans** *Live At Reading Festival 1992* blue 2LP, Then; **Pusha T** *It's Almost Dry* LP, GOOD Music; ***War***, *Deliver The Word*, *The World Is A Ghetto*, *All Day Music*, *Why Can't We Be Friends?* LPs, Avenue; **Sun Ra** *Ra To The Rescue* green LP, Modern Harmonic; **...And You Will Know Us By The Trail Of Dead** *Lost Songs* coloured 180g LP, *IX*, **Elvis Costello/Bill Frisell** *Deep Dead Blue* blue 180g LPs, **Pure Reason Revolution** *Hammer And Anvil* orange 180g 2LP, Music On Vinyl; **The Wedding Present** *The Hit Parade* 2LP, 2CD, Banquet; **The Chieftains** *The Fox Hunt* LP, Universal; **RL Burnside** *Long Distance Call* LP, Fat Possum; **Sandy Denny** *Like An Old Fashioned Waltz* LP, Proper; **Brother Jack McDuff** *Live At Parnell's* 3LP, 2CD, Soul Bank; ex-Japan's **David Sylvian** *Blemish* 180g LP, *Manafon* 180g 2LP, Samadhisound.

9 September **UK Subs** *Acoustic XXIV* purple LP, Captain Oi!; **KISS** *Off The Soundboard: Live In Des Moines 1977* 2LP, purple 180g 2LP, CD, shopkissonline.com; **Bloodbath** *Survival Of The Sickest* LP, CD, Napalm; **Fanny** *Charity Ball* red LP, *Fanny Hill* white LP, Real Gone; **Blue** *Heart & Soul* gold LP, CD, BMG; **KISS** *Live In Des Moines 1977* 2LP, purple 180g 2LP, CD, Universal; **Carly Simon** *No Secrets* clear, blue, red LPs, Friday; **Clint Mansell** *She Will* pink LP, Mercury; **Flogging Molly** *Anthem* green LP, Rise; **Gazpacho** *Bravo* LP, Kscope; **Joe Lynn Turner** *The Sessions* red LP, Deadline; **Moby** *18* 2LP, *Hotel* LP, DEF; **Neil Young** *Harvest Moon* LP, Flower; **Rahsaan Roland Kirk** *Live At Ronnie Scott's 1963* LP, Gearbox; 3's **Robert Berry** *The Wheel Of Time* 2LP, Magna Carta; **The Sweet** *Odense Blitz* orange 2LP, Cleopatra; **The Afghan Whigs** *How Do You Burn?* LP, BMG; **The Vandals** *When In Rome Do As* coloured LP, Kung Fu; **They Might Be Giants** *John Henry Demos*, *My Murdered Remains* 2LPs, Idlewild; **Tommy James & The Shondells** *The Best Of* red, blue LPs, Friday; Throbbing Gristle's **Cosey Fanni Tutti** *Delia Derbyshire: The Myths & Legendary Tapes* clear LP, CD, Conspiracy International; **Deep Purple** *Bombay Calling – Live In 95* 3LP, DVD, earMUSIC; **Joshua Redman/Brad Mehldau/Christian McBride/Brian Blade** *Long Gone* LP, CD, Nonesuch; **The Reverend Horton Heat** *Liquor In The Front* coloured LP, *The Full Custom Gospel Sounds Of...* green LP, *Smoke Em If You Got Em* clear LP, **Radio Birdman** *The Essential* 2LP/7", Sub Pop; **Jutta Hipp** *With Zoot Sims*, **Donald Byrd** *Off To The Races* LPs, LMLR; **SWANS** *Feel Good Now* LP, Mute; **Spacehog** *The Chinese Album* LP, Real Gone; **Noah & The Whale** *Peaceful The World Lays Me Down* LP, Proper.

Keane's Tom Chaplin: solo double

16 September **Howard Shore** *Crimes Of The Future* LP, Decca; **The Kinks** *Kinks* LP, Sanctuary; **Willie Nelson** *American Rebel* coloured LP, Goldenlane; **House Of Lords** *Saints And Sinners* blue 180g 2LP, CD, Frontiers; **KT Tunstall** *Nut* blue 180g LP, CD, EMI; **Chameleons Vox** *Strange Times Live* 2LP, Moochin About; **GWAR** *The New Dark Ages* LP, Pit; **Rick Springfield** *Working Class Dog* LP, Songvest; **Sandy Denny** *Early Home Recordings* gold 2LP, Fire; **Stray Cats** *Live At The Roxy 1981* splatter LP, Cleopatra; **No Devotion** *No Oblivion* coloured 180g LP, CD, Velocity; **Michelle Branch** *The Trouble With Fever* LP, Nonesuch; **Amorphis** *Far From The Sun* LP, CD, Atomic Fire; **Tinariwen** *Aman Iman*, *Imidiwan* LPs, Concord; **Little Big Town** *Mr Sun* red LP, CD, littlebigtown.com; **Sun Ra** *The Futuristic Sounds Of* LP, CD, Craft.

23 September **Talas** *1985* 180g LP, gold, white, green LPs, CD, Metal Blade; **Paramore** *All We Know Is Falling* LP, Fueled By Ramen; **Christine & The Queens** *Redcar Les Adorables Etoiles* 2LP, red 2LP, CD, Because; **The Chesterfields** *New Modern Homes* LP, Mt Mellows Music; **Bad Brains** *Quickness* LP, ORG; **Editors** *EBM* 2LP, PIAS; **Napalm Death** *Scum* blue, pink LPs, Earache; **Steve Gadd** *Center Stage* 2LP, Leopard; **Lambchop** *The Bible* 2LP, Merge; **Tangerine Dream** *Strange Behavior* coloured LP, Terror Vision; **The Association** *Greatest Hits* yellow LP, Friday; **John Lee Hooker** *The Healer* LP, CD, Craft; **Black Uhuru + Sly & Robbie** *Taxi Trax* LP, Diggers Factory; **Karma To Burn** *Appalachian Incantation* LP, CD, Heavy Psych Sounds; **Brand X** *Live In Stockholm* 2LP, Hammerheart; **Eddie Harris** *Live At Fabrik* LP, CD, Jazzline; **Slipknot** *The End, So Far* pink 2LP, CD, Roadrunner; The Bad Seeds' **Warren Ellis** *This Train I Ride* LP, Invada; **CSNY** *Déjà Vu* LP, Atlantic.

30 September **Primus** *Suck On This*, *Frizzle Fry* pink swirl, blue swirl LPs, brooklynvegan.com; **...And You Will Know Us By The Trail Of Dead** *XI: Bleed Here Now* 2LP, Dine Alone; **Dead Kennedys** *Fresh Fruit For Rotting Vegetables 2022 Mix* LP, CD, Cherry Red; **Philip Glass** *The Hours* 2LP, Nonesuch; **Paul Jones** *The Blues* 2LP, CD, Umbrella; **Space** *Spiders* purple LP, *Tin Planet* splatter LP, Demon; **Yeah Yeah Yeahs** *Cool It Down* LP, Secretly Canadian; **Geoff Muldaur** *His Last Letter* 2CD, 2LP/book, Moon River; **NOFX** *White Trash, Two Heebs & A Bean* LP, Epitaph; **Example** *We May Grow Old But We Never Grow Up* LP, CD, Iron Maiden's **Bruce Dickinson** *Accident Of Birth* 2LP, BMG; **Titus Andronicus** *The Will To Live* 2LP, coloured 2LP, CD, Merge; ex-The Beautiful South's **Paul Heaton/Jacqui Abbott** *N.K-Pop* LP, CD, EMI.

7 October **Erja Lyytinen** *Waiting For The Day Light* LP, CD, Tuohi; ex-The Loft's **Pete Astor** *Time On Earth* LP, CD, Tapete; **Burton Inc** *LA Will Make You Pay*, **Sonny Stitt** *When Sonny Bows Blue* LPs, P-vine; **The Cult** *Under The Midnight Sun* LP, blue LP, CD, Black Hill; **Helloween** *The Dark Ride* blue, yellow 2LP, Atomic Fire; **Midnight Star** *Planetary Invasion* LP, Unidisc; **Sonny Stitt** *When Sonny Blows* blue LP, P-Vine; **Sebastien Tellier** *My God Is Blue* coloured LP,

VINYL FETISH

MARSHALL CRENSHAW
FIELD DAY
(WARNER BROS. RECORDS
1-23873, LP, US, 1983) £8

Is it really almost 40 years since this superb album was first released? Let's not dwell on that, as the music here sounds as fresh and exhilarating as ever, its confident zest a tribute to Crenshaw's artistic gifts. If you like melodic, dynamic music rooted in classic rock'n'roll styles, you'll love this album.

Whenever You're On My Mind opens the album in spectacular fashion, its chiming guitars launching the song skyward as the thunderous rhythm section catches hold. Crenshaw's fine voice is perfectly suited to this song and the harmonies here and throughout are stunning. The album's quality is typified by the confident strut of Monday Morning Rock, which drives along with remarkable force. Equally outstanding is For Her Love, which combines romantic yearning with a gorgeous melodic verve.

This was Crenshaw's second album, following his eponymous debut which contained the US Top 50 hit, Someday, Someway. It was a fine debut but it was *Field Day* that saw Crenshaw's songwriting truly ignite. The music isn't strictly power pop, although the pop sensibility is acute. No, there's something else here, in part a determination to draw upon rock'n'roll's heritage. Whatever it was, the alchemy worked. Essentially the product of a trio (Marshall and Robert Crenshaw, Chris Donato), there's a joyous intensity to this album, with subtle echoes of Buddy Holly and Eddie Cochran. Steve Lillywhite's production really shone, too, highlighting key components including Crenshaw's voice and the songs' powerful rhythmic foundations. Our Town is a prime example of Crenshaw's craft. With its rumbling groove, a touch of Holly in the vocal and some sparkling harmonies, the song has an assured energy. Try is another sweetly romantic declaration that harks back to rock's early days, with its gentle swaying rhythm and sumptuous vocals.

There have been several great albums by Crenshaw since 1983 and his songbook is a musical treasury. And it's always a pleasure to return to *Field Day*'s wonderful set of songs and enjoy the early triumph of this hugely talented, but neglected, artist.

Steve Burniston

Geoff Muldaur: double-album/book box

Sexuality, *Confection* LPs, *L'Aventura* 2LP, Record Makers; Terrorvision's **Tony Wright** *The Anti Album* LP, CD, Graphite; **Action Bronson** *Cocodrillo Turbo* LP, CD, Loma Vista; **Bootsy Collins** *The Power Of One* 2LP, P-Vine; **Sun Ra** *Living Sound* 2LP/ prints, Omni Sound.

14 October *Dirty Dancing OST* green LP, RCA; **Backstreet Boys** *A Very Backstreet Christmas* LP, CD, BMG; **The 1975** *Being Funny In A Foreign Language* LP, clear LP, CD, cassette, Dirty Hit; **Lightning Seeds** *See You In The Stars* LP, BMG; **Snarky Puppy** *Empire Central* 3LP, Ground Up; **Steve Forbert** *Moving Through America* blue LP, Blue Rose; **Ryuichi Sakamoto** *Beauty* 2LP, Universal; **Yello** *Flag*, *Stella*, *Solid Pleasure*, *You Gotta Say Yes To Another Excess*, *Claro Que Si*, *One Second* 2LPs, Universal; **Cancer Bats** *Psychic Jailbreak* LP, CD, Bat Skull; **Kronos Quartet** *My Lai* 2LP, 2CD, Smithsonian Folkways; **Selecter** *Celebrate The Bullet* 180g LP, Chrysalis; **Betty Who** *BIG!* Red LP, CD, BMG.

21 October ***a-ha*** *True North* 2LP, eco 2LP, CD, RCA; **Avatarium** *Death, Where Is Your Sting?* LP, clear LP, AFM; **Chicago** *Born For This Moment* 2LP, Black Hole; **Tegan & Sara** *Crybaby* coloured LP, Mom + Pop; **Jonathan Richman & The Modern Lovers** *Modern Lovers 'Live'* yellow LP, CD, Omnivore; **Dead Cross** *II* LP, purple, gold, coffin, ash, crust LPs, CD, Ipecac; **Robyn Hitchcock** *Shufflemania!* LP, blue LP, CD, cassette, Tiny Ghost.

28 October **Tomandandy** *Killing Zoe* 180g LP, orange 180g LP, Music On Vinyl; **Coolio** *My Soul* 2LP, Tommy Boy; **Deep Purple** *Live In Verona* 3LP, Earache; **Simple Plan** *Harder Than It Looks* LP, Simple Plan; **Smoke Fairies** *Singles* 2LP, Year Seven; **The Black Keys** *Thickfreakness* LP, Fat Possum; **The Foundations** *Baby Now That I Found You* orange LP, Culture Factory; ***Vince Staples*** LP, Motown; **Dream Theater** *And Beyond – Live In Japan 2017* 2LP/CD, InsideOut; Kyuss' **Brant Bjork** *Bougainvillea Suite* LP, pink, green, yellow, orange LPs, test-pressing LP, CD, Heavy Psych Sounds; **Virgilio Armas Y Su Grupo** *Espejismo* LP, We Are Busy Bodies.

4 November **The Prodigy** *The Fat Of The Land* silver 2LP, XL; **Sweet Billy Pilgrim** *Somapolis* LP, CD, Republic Of Music.

11 November **Soft Cell & Pet Shop Boys** *Purple Zone* LP, BMG; **Wiz Khalifa** *Full Court Press* LP, Taylor Gang; **Larkin Poe** *Blood Harmony* magenta LP, CD, Tricki-Woo.

18 November **Atreyu** *Suicide Notes And Butterfly Kisses* LP, Craft; **Spanky Wilson** *Let It Be*, *Doin' It* LPs, Groove Diggers.

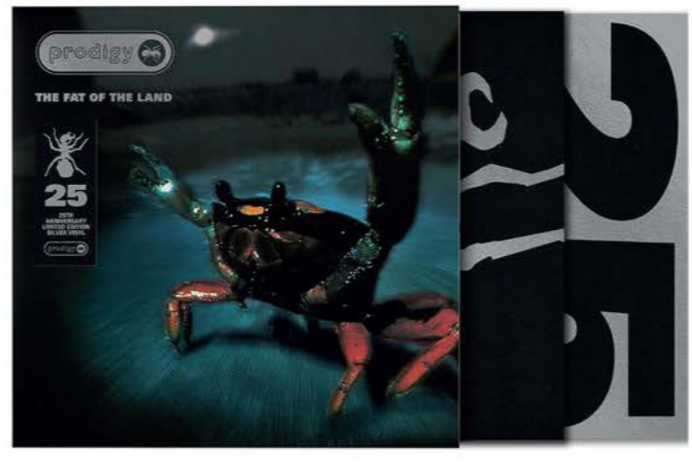
25 November **"Weird Al" Yankovic** *Beat On The Brat* LP, Demented Punk; **ELP** *Black Moon* LP, BMG; **Steve Hackett** *Genesis Revisited Live* 6LP, InsideOut; **Joey Bada$$** *1999* purple 2LP, Empire.

2 December **Steve Reich/Los Angeles Philharmonic Orchestra** *Runner*, *Music For Ensemble & Orchestra* LPs, CDs, Nonesuch.

16 December **Benny Carter** *Jazz Giant* LP, Craft; **Spanky Wilson** *Spankin' Brand New* LP, Groove Diggers.

3 February 2023 ***Avenged Sevenfold*** orange LP, *Nightmare* blue LP, *City Of Evil* red 2LP, Hopeless.

10 February **Felix White** *McEnroe OST* blue LP, Racket & Ball.



The Prodigy: 25th anniversary silver vinyl

MY TOP 5

Readers' stand-outs from their record collection

Various *This is Soul*
(Atlantic 643 301, LP, UK, 1968) **£12**
Has any album generated more modern standards? Mustang Sally; When A Man Loves A Woman; What Is Soul?; Knock On Wood; I Never Loved A Man (The Way I Love You); Land Of A Thousand Dances, to name but six. A classic soul/Stax album.

Vladimir Ashkenazy/Los Angeles Philharmonic *Pictures At An Exhibition*
(Decca SXL 6328, LP, UK, 1967) **£15**
Thank you, ELP, for pointing me towards these superb recordings. Ashkenazy is an amazing pianist and understands how Mussorgsky envisioned the piece. Zubin Mehta conducts Ravel's orchestral version with all the passion and care the piece deserves.

Yes *The Yes Album*
(Atlantic 2400 101, LP, UK, 1971) **£150**
I went to a Yes gig around the time this, their breakthrough album, was released – been hooked ever since. Standout tracks are I've Seen All Good People and The Clap, but they are all brilliant.

Terence Trent D'arby *Introducing The Hardline According To Terence Trent D'arby*
(CBS 450911 1, LP, UK, 1987) **£2**
What a debut, an immaculately crafted, emotionally charged masterpiece. A fascinating mix of rock, pop and soul that cannot be ignored. Pity about the follow-up.

Various *El Pea*
(Island Records IDLP 1, LP, UK, 1971) **£15**
A double-album for less than a couple of quid; what's not to like? This album showcased the breadth and depth of Island's music talent, including: Traffic; Fairport Convention; Jethro Tull; Free; ELP; Mott the Hoople; and Cat Stevens. It was my directory to future purchases.
Alun Andrews

MY PRECIOUS

David Sinclair on The Rolling Stones' *Black And Blue*

"1976 was difficult for the Stones. What did they have left to say? *Black And Blue*'s sleeve is one of the most telling 'fuck-you's in rock. The five chiselled faces telegraph their message of virulence, authority, attitude. Hot Stuff, Hey Negrita, Hand Of Fate, Memory Motel: a brilliant collage of grooves and the best drum sound ever. I love it so much, I got it framed."

David Sinclair Four* Apropos Blues *is on Critical Discs, 2 September. They play London Putney Half Moon, 1 September.

FIRST SPIN/MY TOP 5

If you have a reminiscence about your first vinyl purchase, or would like us to feature your Top 5 list (along with catalogue details and why you chose those records), please send to paul.lester@metropolis.co.uk

Labels, please send vinyl LP release info to tim.jones@metropolis.co.uk

RC investigates

The Winning Post: 70s gigs aplenty

ROCK'N'ROLL RIDE No 4

We've visited three rock'n'roll London locales before. This time, **Tim Jones** got on his bike for an eco-friendly lap around Richmond & Twickenham

The London Borough Of Richmond is regularly top-rated in surveys of the best places to live in London, which would explain why so many rockers have resided over the years in Richmond (**Anastacia**, McFly's **Dougie Poynter**, The Saturdays' **Mollie King**, **Rick Astley**, and **Richard Ashcroft** of The Verve, whose *Urban Hymns* sleeve was shot in Richmond Park), and its neighbour across the water, Twickenham. Among the musos born there are '**Fast**' **Eddie Clarke** of Motörhead, Noah & The Whale's **Charlie Fink**, **Anna Calvi**, Eric Burdon & The Animals' **Vic Briggs**, The Cure/Depeche Mode producer **David M Allen**, and Olivia Newton-John songwriter **David Mindel**. These are the two areas that we focused on for our cycling circuit, starting at the rail/tube station in Richmond.

Opposite sits the site of the **Station Hotel**, now the One Kew Road pub (at – well, I never – 1 Kew Road, TW9 2NQ). In the 50s, it played host to jazz bands before becoming the Piccadilly Club and offering blues from the likes of future The Kinks frontman, **Ray Davies**. By February 1963, promoter Giorgio Gomelsky had relaunched the venue as The Crawdaddy Club with rock'n'rollers such as **The Rolling Stones**, who were "discovered" there by band manager Andrew Loog Oldham. Their first public gig with their new line-up featuring Bill Wyman and Charlie Watts was at the club, where they got a two-nights a week residency, and a 14 April audience including **The Beatles**. For those with a keen interest in the Club's later days, head north up George Street (the A307) to the roundabout, then traverse a pedestrian crossing to the other side of Twickenham Road, before taking the third-right to **Richmond Athletic Ground** (Kew Foot Road, TW9 2SS). As the Crawdaddy's popularity grew, it demanded a larger venue, and the clubhouse for the London Scottish rugby team saw the Stones' residency succeeded there by **The Yardbirds**, while others who took a bow in the late 60s included **Elton John**, **Rod Stewart**, **Long John Baldry** and **Led Zeppelin**. It's still operating, with recent gigs including **Tim Staffell** (of pre-Queen group, Smile).

Back at the tube station, we head south along George Street and dismount at Duke Street on the right. Walk up to Richmond Green and then cycle left to King Street, dismount, and walk back up to George Street. On the right is what used to be the **Magic Bus** book shop, opened by The Who's **Pete Townshend** in 1978. He had the premises extended before selling it, and it became The Penguin Bookshop, then The Open Book (10, King Street, TW9 1ND), sometime haunt of record-collecting locals **Simon Pegg** and **Nick Frost**. Returning to George Street, we head up Hill Street towards Richmond Hill and, before arriving at the junction for the bridge over the River Thames, on the left is the **Cote** brasserie (24, Hill Street), a celeb hangout for local residents such as The Shadows' **Bruce Welch** and the Whobiquitous Pete Townshend.

"The Stones played for The Beatles"

Pedalling over the mini-roundabout in front of the Odeon Cinema to the left, we stop shortly at what used to be **L'Auberge** coffee-house, a late 60s haunt for **Eric Clapton** and pals, and now a Nando's restaurant (2-4, Hill Rise, TW10 6UA). Continuing along Hill Rise, we progress uphill and take a second-left into The Vineyard. On the left is the St Elizabeth Of Portugal Church, where, in 1968-72, *The Hanging Lamp* folk club was housed in its crypt and played host to the likes of **John Martyn**, **Gordon Giltrap**, **Mike Oldfield**, **Strawbs**, **Al Stewart**, **Tir Na Nog**, **Ralph McTell**, and the first public performance by **Elvis Costello**. It also was the location for the 1980 wedding of Thin Lizzy's **Phil Lynott**, attended by **Motörhead**, **Boomtown Rats** and **Mark Knopfler**.

From the church, we turn back on foot onto Richmond Hill (where Pink Floyd's **Rick Wright** and **Syd Barrett** shared a flat in 1967) and continue to climb it until we come to **Mick Jagger**'s onetime home, between 1990 and 1999. The Georgian Grade-II listed **Downe House** (116, Richmond Hill, TW10 6RJ), where the playwright Richard Sheridan once lived, remained with Jerry Hall after her and Mick's divorce, while Jagger retained an adjacent flat. From here, we pass the Roebuck pub up to, on the right, Nightingale Lane, overlooking the castellated Petersham Hotel. Here, the Grade I-listed 1775 mansion, **The Wick** (Richmond Hill, TW10 6RN), was bought from actor Sir John Mills in 1971 by The Faces' **Ronnie Wood**. His bandmate **Ronnie Lane** was in residence at the adjacent cottage in 1973, and both **Keith Richards** and **Eric Clapton** stayed at the house at times in 1973-74. One jam there involving Woods, Richards, Jagger and **David Bowie** morphed into It's Only Rock'n'Roll (But I Like It), while others who played there included **Paul McCartney**, **Gregg Allman** and Pete Townshend, who subsequently purchased it from Wood and resided there, 1996 to 2021. For fans of The Yardbirds, continue up Richmond Hill, then turn left on the brow into Queen's Road (B353) and trundle down to Lower Grove Road on the right. There you'll find **Richmond Cemetery** (TW10 6HP), and the grey-stone grave of Richmond-born **Keith Relf**, in Section 21, Grave 301A.

From Richmond Hill, sidle back down until its no-entry, and veer right until the second-left of Montague Road. Cycle to the end of it and left to The Vineyard, then right down the hill along Halford Road, heading left and then straight on, back to Richmond Hill and over Richmond Bridge. For **The Who** fans, it could be worth taking the first right down into what becomes a path along Willoughby Road, then Ducks Walk. Keep going adjacent to the river and under Twickenham Bridge into Ranelagh Road, then down it until it veers to the left. Here, take the riverside path on the right to **The Boathouse**, former site of Pete Townshend's

Clockwise from top left: the original Crawdaddy Club venue in Richmond; The Wick on Richmond Hill, former home of Ronnie Wood and Pete Townshend, among others; the bridge over the Thames to Eel Pie Island, Twickenham; the Richmond church that hosted the wedding of Thin Lizzy's Phil Lynott

Oceanic Studios, subsequently (after he sold it, in 2008), **Eel Pie Recording Studios**. It's seen sessions not only by The Who, but **Thin Lizzy**, **Siouxsie & The Banshees**, **Cocteau Twins**, **a-*ha*** and **The Lightning Seeds**. Doubling back to the Richmond Road, then right, we continue toward Twickenham.

Taking the Richmond Road, it veers left and then we see (left) the green space in front of Marble Hill House and, just before The Crown pub, take the left-hand road and stop at **Chapel House** (15, Montpelier Row, TW1 2NQ), former home of, you guessed it, **Pete Townshend** (he gets about!). Back onto Richmond Road, we make our way until we see the greenery of York House Gardens on the left. Opposite, just after Oak Lane on the right, is **Eel Pie Island Museum** (1-3, Richmond Road TW1 3AB), which we've detailed in a past *Investigates*, but is worth revisiting on Thursday-Sunday afternoons, as it delves into the history of our penultimate destination. Crossing the road into Church Street, we forge our way along the cobbles to the riverside and turn right into Church Lane, proceeding past the Barmy Arms pub until we see before it, a plaque, detailing what went on over the bridge across the river, on Eel Pie Island (TW1 3EA). There, the now-demolished **Eel Pie Island Hotel** staged jazz, blues, then rock and pop gigs, between 1956 and 1970, creating a swinging city vibe to match any in the late 60s, as concert-goers used their "passport" to enter via the footbridge the isle of rock'n'roll. Among those who played there were **The Cyril Davies All Stars**, **Long John Baldry**, **John Mayall & The Bluesbreakers**, **The Tridents**, **David Bowie**, **The Rolling Stones**, **The Who**, **Arthur Brown**, **The Moody Blues**, **Joe Cocker**, **Van Der Graaf Generator**, **The Art Woods**, **The Downliners Sect** and **The Graham Bond Organisation**.

Finally, we return over the bridge, back to the mainland, and go left up The Embankment onto King's Street. We turn left and traverse it as it becomes Heath Road, on until, at Twickenham Green, we veer right and take the seventh-right junction into Meadway. We continue up hill and go under the Chertsey Road (A316), dismounting on the right and using the underpass to the other side of it. We then go right and hit Jubilee Avenue, taking the immediate left down the parallel Chertsey Road, adjacent to the bigger dual carriageway of the same name. A short ride down is **The Winning Post** (TW2 6LS) pub. During the 70s, it held gigs by, among others, **Status Quo**, **Hawkwind**, **Mott The Hoople**, **The Groundhogs**, **Thin Lizzy**, **The Jam**, **Boomtown Rats**, **Buzzcocks** and **Generation X**. From here, return up Jubilee Avenue, and the nearest rail link is Whitton, to the right, up Percy Road, ending our wending round western London.

For more on London gig venues, see Paul Talling* London's Lost Music Venues Vol 2*, published by Damaged Goods.

The Collector

This month: music programmer and DJ **Miche**

Miche with his collection: "I'm sitting on £75,000 worth"

In 2018, when just 24, Miche became a music programmer for London's illustrious Spiritland group of venues. From this musical sanctuary, he was able to listen to and learn from some of the best selectors from around the world. It was a musical education, and he was particularly drawn to the deep sessions by DJs such as Mark Taylor, George Arthur, Kev Beadle, Patrick Forge, Dr. Bob Jones, and Colin Curtis to name a few. He also used this time to begin running his re-issue label, Discs of Fun and Love, with co-owner and friend Frederika.

What do you collect, and why?
My record collection is like the photo album of the last sex or seven years of my life. I have house records that were played at house parties in our early twenties, soul records that remind me of relationships I've been in, Brazilian records that embody sharing a passion with people who have become some of my closest friends, etc. Within all the rarities there are a lot of records that I love and that remind me of amazing people and times. The trouble is, I've had a lot of great experiences and once you pair that with not selling too many of your records, you end up with quite a few.

How big is your collection?
I would say I have around 4,000 records that are organised and are what I DJ from. There are 45s, disco and house 12"s and mostly LPs. There are even more in my living room which are still to be sorted out and given to a local record store, plus there's a load of records still at my mum's house that I need to get to!

What do you think it is worth?
My Discogs is not the most organised but taking a stab in the dark I would say I'm sitting on around £75,000 worth of records. There are a lot of great cheaper records here, but there are some pretty nuts records like the Smoke Inc 7" we are releasing on Mr Bongo Records. I had a few copies of that at one point...

> **"I have a major addiction to buying records and I'm not good at saving..."**

How and where do you store it?
All in my bedroom. I live in London and rent is crazy here. I also have a pretty major addiction to buying records and historically I'm not good at saving. I'm sure I could get a bigger place, but the records seem a better investment than paying more for someone else's mortgage.

What's the rarest/most unusual/most valuable item you have?
In terms of rare records, things like the Alcione and Keith Chism records we put on the *With Love: Volume 1* compilation are up there. I think there's fewer than 10 copies circulating of each of them. Alcione's Este Mundo Tem is a record by a different singer to the famous Brazilian artist with the same name and I think it only made it to the promo release stage. Even though it has an RCA label, every copy out there has a Brazilian Radio Station stamp on it – apart from mine, which is a signed copy. In terms of the most unusual, I really enjoy collecting random bits and pieces. There's a half-decent disco tune that was given away with Sindy Dolls back in the day by The Video Kids; a killer library disco number released alongside the Peugeot 104, and a flexidisc of how to teach your parrot to talk (that one was more for the novelty factor). I also have a lot of signed records from artists such as Brian Jackson, Phil Ranelin and Kerri Chandler to name a few.

What elusive gem are you still looking out for?
I'm always searching for the next gem. I'm lucky that I'm able to dig super-deep and know a lot of good record dealers who have most of the bits I'm looking for, but this usually comes at a price. I've been collecting a lot of US radio compilations recently and trying to get more Brazilian records from the labels Tapecar and Tropicalia. They have released some of the best Brazilian music around. One of the latest gems on Tropicalia that I picked up is a record by João Do Pife from Alagoas in the north-east of Brazil. It's some top-level Fórro that always sets

dancefloors alight and a record I had to ship to Uruguay and get hand-delivered back to me via someone who went travelling through South America. I buy around 40 to 50 records a week so there are always more and more elusive gems being acquired.

What's given you the biggest thrill?
One of the biggest thrills I have is when I reach out to these artists and discuss their music and their life stories with them. This has happened to me countless times over the past three or four years and has led to some long-term friendships with the people behind the records. It's great to obsess about the records, or reshare this music with dancefloors, but it's also easy to forget that there is always a human story behind them. A story of musicians coming together in a much different era to what we live in now, struggling to get noticed, dreams unfulfilled. If they never made the state radio at the time of release they tended to disappear without a trace.

How do you track stuff down?
Tracking down some of these records happens through friends, or online mostly, but usually finding the artists online and reaching out to them is how I'm able to find a lot of the stuff that seems impossible to get – which is amazing! Most of these artists are thrilled to be in touch with someone who is so excited to talk about the record and they might still be sitting on a few copies that they kindly share.

I usually try to license these records from the artist if they own the master rights as I know a lot of labels who help many musicians in re-releasing their music. In terms of tracking down records I'm after to purchase, patience is key – and asking in the right places. There are a lot of people out there who will sell stuff for the right price, or right trade.

What's your favourite record shop?
I have some great shops within walking distance of my current home. Jake and Zaf from Love Vinyl in Shoreditch have always supported me from the moment I moved to London. Yo Yo Records have some of the best rarities that I'm chasing. Jelly Records is a great shop that I've recently discovered in Hackney and is always full of affordable treats. Further afield, I love travelling and visiting stores on the road and some highlights include Heartbeat Records in Paris run by Melik, Monorecords in Zürich run by my good friend Spruzzi, and there are a lot of other stores and private sellers who have been great to me over the years.

How often do you listen to the stuff in your collection?
Most nights, which is one of the joys of sleeping in the same room as your records! It's nice to unwind after a long weekend of playing shows and travelling to come home and put on some other favourites. I also work a lot in my room, which leads me to slowly pack my record bag in the week prior to that weekend's shows. I'm in a massive jazz-dance phase at the moment and it's a pleasure to wake up with coffee and have a dance around the house while blasting some really beautiful and happy sounds like Jackie & Roy's *East of Suez* LP.

Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
The records I usually would buy for their covers are mostly the novelty ones, so not really. It always has been a bonus when the record has some killer sleeve art. Historically, I've been buying the records solely for the music and to play to dancefloors. Since releasing my compilation and working closely with Sofia Bastos, who headed up the artistic direction for the release, I've had my eyes opened to the amount of work and effort that goes into these releases. That has definitely made me more conscious to look as well as listen.

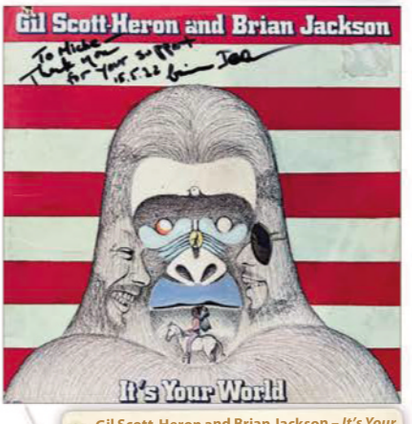
How will you eventually dispose of your collection?
I'm still undecided whether I'll keep all these records till the day I die, or whether I'll just sell them and buy a house in the Hollywood hills complete with red Ferrari in the garage. The most likely scenario, though, is that my future kids will inherit them and not have a single interest in what any of it is anyway…

What's your all-time favourite record, regardless of value or rarity?
Two Tons O' Fun – Just Us. I could listen to that track every day and still be as blown away as the first time I heard it. It's a song that some of my favourite DJs and friends have played at the right moment and it always puts a smile on the faces of the dancers. The ultimate closer to any party, and any interview!

***As well as touring and hunting down records Miche releases* With Love: Volume 1, *the first in a new compilation series for Mr Bongo, out 23 September*.**

Unknown Artist (uncredited Dick Walter) – The Lion Theme from Peugeot (Lyntone LYNN 3823, 7", UK, 1972) Estimated market value: **£6**

Elcione – Este Mundo Tem (RCA Victor 101.0317, 7", Brazil, 1975) Estimated market value: **£150**



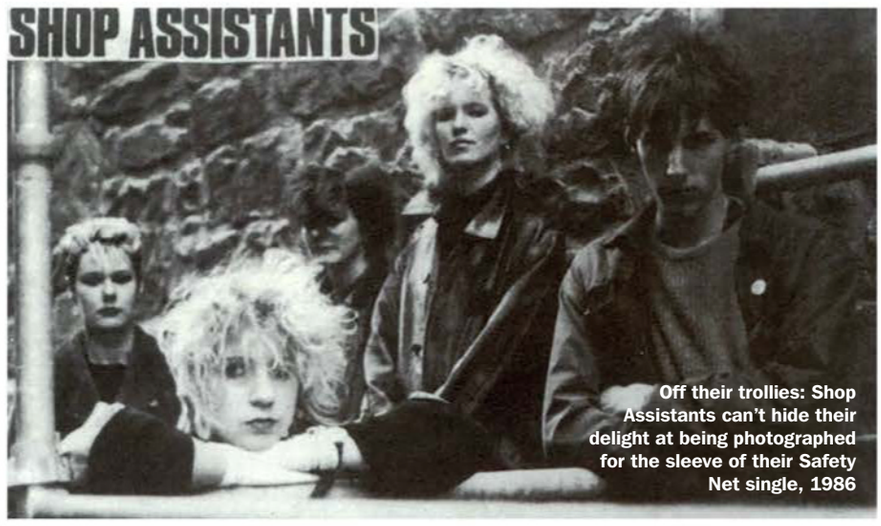
Gil Scott-Heron and Brian Jackson – *It's Your World* (Arista Darty 1, 2LP, UK, 1976) Estimated market value: **£30**

Jackie and Roy – *East Of Suez* (Concord Jazz ICJ-80199, LP, Japan, 1981) Estimated market value: **£25**

Two Tons O' Fun – *Two Tons O' Fun* (Fantasy FT 566, UK, 1980) Estimated market value: **£20**

VALUE ADDED FACTS

Ian Shirley, editor of the *Rare Record Price Guide*, answers your questions



Off their trollies: Shop Assistants can't hide their delight at being photographed for the sleeve of their Safety Net single, 1986

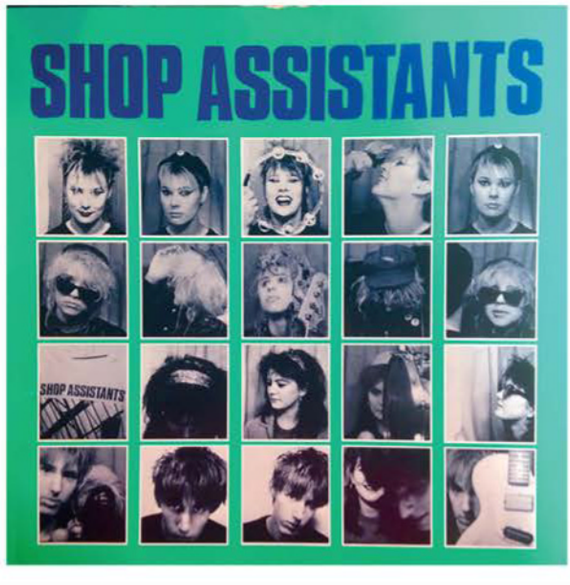
TALKING SHOP

One of the problems with the passing of time is how the decades you lived through get homogenised by history. When it comes to music of the 80s, the media will have us believe that it was the age of Duran Duran, Wham!, Culture Club, The Cure, Depeche Mode, Bruce Springsteen and U2. The Smiths only get a look-in because they wiped t' floor with everyone else. But what about the Shop Assistants? I saw them play live a few times – their drummer was like Mo Tucker of The Velvet Underground and she played standing up! They even got signed to the Chrysalis label. Big money. The sole Shop Assistants album is a classic; I bought it the day it was released back in 1986. What's it worth today? It's the lost sound of the 80s – Scottish, too, always a mark of quality.

Martin Dunn via email

The band formed in Edinburgh in 1983 as Buba And The Shop Assistants. The original line-up was Annabel Wright (vocals), David Keegan (guitar), John Peutherer (bass) and Moray Crawford (drums). They recorded the single Something To Do/Dreaming Backward on the Villa21 label (002, 1984). The only other single released on Villa21 was the Songs For Children *EP by The Pastels which also featured Annabel Wright on vocals. Both are extremely rare today with Something To Do being worth £75 and the Pastels EP worth £25. After the release of this single, as well as shortening their name to Shop Assistants, the band went through some staffing changes to arrive at a line-up of Alex Taylor (vocals), David Keegan (guitar), Sarah Kneale (bass) and Laura MacPhail (drums). The Shop Assistants began to pick up momentum with the release of* The Shopping Parade *EP which was the first release on Bristol-based The Subway Organization (SUBWAY ONE, 1985, £8). As well as a flexi, they also released Safety Net/Almost Made It/ Somewhere In China on the 53 & 3rd label set up by Keegan (AGARR 1, 1986, £5). Due to plays by Peel, live shows and what was emerging as the indie C86 scene, Chrysalis saw potential chart action and signed them via their Blue Guitar imprint. They went into the studio with Mayo Thompson (with soon-to-be-famous Stephen Street engineering) to record an eponymous LP, which is the one you own.*

The opening track of the LP, I Don't Wanna Be Friends With You, was released as a single backed with Looking Back (AZUR 2, 1986, £5). Despite a promotional video and a heavy push from Chrysalis, it only got to No 77 upon release in September 1986. The LP followed in November, spending one week at No 100. Although there were a couple of singles released on the Avalanche label in 1990, this was with a slightly different line-up. The Shop Assistants then retired from the high street although Keegan went on to join The Pastels. The album remained out of print on vinyl until 2012 when it was reissued in America by the 4 Men With Beards label (4 M 532, £20). An original UK copy (Blue Guitar/Chrysalis AZLP 2) is worth £20.



PULL OF THE BUSH

Great to see Kate Bush back in the No 1 spot although I'm less keen on the way that the media are treating her like an obscure artist who has found fame later on in life. It's hardly a Vashti Bunyan *Diamond Day* scenario. Anyway, I'm a huge Kate Bush fan and was wondering if the renewed focus on Running Up That Hill will help the *Hounds Of Love* album from 1985 appreciate in value. I've got three copies and two are Mint.

Simon Garner via email

Yes, the use of Kate Bush's music in the Netflix series Stranger Things *has certainly introduced a new generation to her music, culminating in Running Up That Hill hitting No 1. Of course, like you, many* Record Collector *readers have enjoyed her music and our coverage of her career for decades.* Hounds Of Love *was Bush's fifth LP. As her career developed, Bush took a firm hand over her music, especially in the studio, and* Hounds Of Love *was a manifestation of that. In the three-year gap between* The Dreaming *(1982) and* Hounds Of Love *LPs, she once again wrote and produced everything (and played piano, synth and Fairlight) and used her skills to bend production techniques even further to her will.*

The first single from the LP was Running Up That Hill, released on 5 August 1985. The song was originally called A Deal With God but EMI were worried that the title might cause airplay problems so ran with Running Up That Hill. The single got to No 3 in the UK and follow-up Cloudbusting/Burning Bridge peaked at 20 that October. The LP was released in the UK on 16 September 1985 and went to No 1. There were two further singles – Hounds Of Love and The Big Sky – released in 1986.

Hounds Of Love *has since been acknowledged as one of Kate Bush's greatest albums and, as a classic LP, it's collectable to the point that if you have a Mint copy with the original inner (KAB 1), it'll get you £25. Due to the big drum sound on tracks including Running Up That Hill, many people assumed that Phil Collins went once or twice around the toms for Kate but this was not the case – the two drummers who deserve plaudits are Charlie Morgan and Stuart Elliott. As producer, Bush played some amazing wild cards on the LP, which included Killing Joke's Youth on The Big Sky as well as acclaimed jazz bass player Eberhard Weber on Mother Stands For Comfort. Weber had, of course, also played on the track Houdini from* The Dreaming *(EMC 3419, £20).*

COLUMN INCHES

It beggars belief that for a magazine priding itself on covering the full spectrum of music I have yet to see you feature The Durutti Column in *Record Collector*. You need to remember that a lot of us have been buying the magazine for years and have seen the multiple features and interviews of bands including Marillion, Genesis, Depeche Mode and all those others who get covered. Nothing against them but it does get a bit repetitive. It's the nooks and crannies that make music what it is. I've loved the output of Factory Records, especially Vini Reilly, for years and would just love to see you do an album-by-album examination of his output. *The Return Of The Durutti Column* LP is up there with Joy Division's *Unknown Pleasures* in my book as one of the greatest ever Factory Records albums ever released. Of course, every anniversary of *Unknown Pleasures* sees it treated like the crown jewels but *The Return?* Both were produced by Martin Hannett. Anyway, despite that rant you are still the best magazine out there.

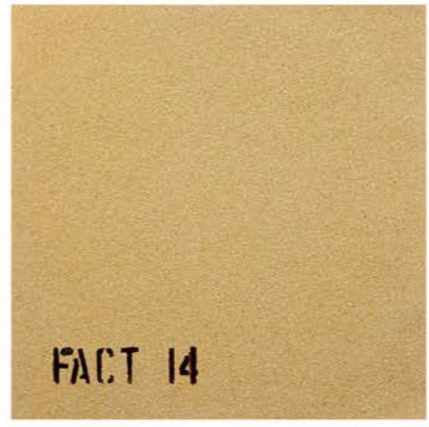
Colin Smith via email

I recently ploughed through Paul Morley's dense non-biography of Tony Wilson From Manchester With Love: The Life And Opinions Of Tony Wilson *(Faber & Faber, 2021). There were some lovely allusive references by Morley to Vini Reilly aka The Durutti Column. You are correct to point out that while many fixate upon the Factory output of Joy Division, whose debut LP* Unknown Pleasures *(FAC 10, 1979, £150) bankrolled the label, it was Reilly who, in many respects, distilled the essence of those early Factory years. In fact, one might argue that without Vini Reilly there might not have been any Factory. After all, in early 1978 Alan Erasmus started managing two former members of a band called the Fast Breeders, Chris Joyce (drums) and David Rowbotham (guitar). Tony Wilson suggested that they join forces with Vini Reilly (guitar) to become a group. This was the genesis of Factory.*

The Durutti Column first appeared on plastic as part of the double 7" set A Factory Sample *from 1978 (FAC 2, £400) which showcased them alongside Joy Division, Cabaret Voltaire and John Dowie. At this time, The Durutti Column were a post-punk band and the line-up that recorded No Communication and Thin Ice were Colin Sharp (lead vocals), Vini Reilly (guitar), Paul Rainford (vocals), Dave Rowbottom (guitar), Tony Bowers (bass) and Chris Joyce (drums). There were dates on the inner sleeve by some of those names, denoting when they'd left the band. Soon there was only Vini Reilly – managed by Tony Wilson.*

Recorded in one day, the first Durutti Column album was a collaboration between Reilly and producer/alchemist Martin Hannett. Their relationship was akin to that previously established by Robert Fripp and Brian Eno on albums like No Pussyfooting *(1973) and* Evening Star *(1975). Thus, while Reilly played the guitar, Hannett played with the space, adding the occasional drum-machine pattern, a bass player and real drummer and subtle manipulation of the resulting sound that gave birth to an album which could have been released by Manfred Eicher's legendary Munich-based ECM records.*

It was allegedly Tony Wilson who came up with the concept of a sandpaper outer sleeve. This was inspired by the situationist book Mémoires *helmed by French artist Guy Dubord and Danish artist Asger Jorn, which was covered in sandpaper so that when placed on a shelf it would abrade other books. The original concept for* Mèmoires *had been to use sticky asphalt or glass wool but the printer (VO Permild) suggested sandpaper to Jorn and so that's how the first edition was sleeved in 1959. Wilson took this as inspiration and, in September 1979, Factory records issued a Newsletter and Shareholder's Analysis that contained some information about the upcoming LP that is worth repeating here. "The Durutti Column; 12" LP 33 and a third. Instrumental album by (as in composed/played) Vini Reilly and Gordon Smith guitar. Produced by Martin Hannett, to be issued in mid-October in sandpaper sleeve plus flexi disc test card by M Zero. Confusacritic time." The sandpaper was cut and glued together by members of Joy Division and A Certain Ratio. There is no mention in Morley's book of Wilson taking a hand at the glue pot but nothing would have happened without him and Erasmus. It is hard to ascertain just how many copies were manufactured in this state although there are reports online that 3600 were assembled of which 2000 had an accompanying flexi disc containing two bonus tracks overseen by Martin Hannett. The guide price for a first state sandpaper cover is £500. It's interesting that later in 1980 (after the continued success of* Unknown Pleasures*)* The Return Of The Durutti Column *was reissued in a different sleeve (FACT 14) and that one is worth £20. Vini has been featured in the pages of* RC *and, in fact, a couple of years ago, I was going to interview him for a career-spanning feature that would have been printed as one of our regular long-form question-and-answer stories. Alas, at that time Vini could not do the interview. We remain eternally hopeful that it may happen some time down the line.*



ORIGINAL ISAAC

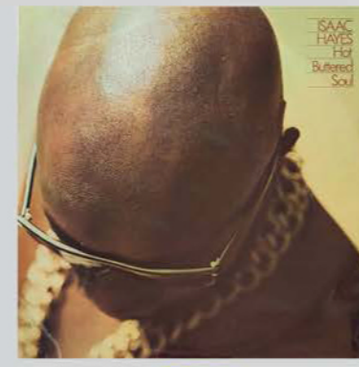
I have an album by Isaac Hayes called *Hot Buttered Soul*. Reading your magazine I understand that if you have an original copy it is worth more than a re-pressing. How do I work out if mine is an original or a re-pressing? I bought it from a charity shop for £10.

Andy Troke via email

Isaac Hayes is, without doubt, a legend. Not only, in partnership with long-time collaborator David Porter, is he a great songwriter but with his shaved head, body-builder physique and gold chains, he literally laid down the visual playbook that hip hop and rap artists still follow today. Finally, his Theme From Shaft *is not only the most recognisable Blaxploitation film soundtrack groove but also one of the most recognisable theme-tunes to any feature film.*

Basically, Isaac Hayes is a hot buttered stud. Which brings me conveniently to Hot Buttered Soul. *This was Hayes' second solo LP. The first had been* Presenting Isaac Hayes, *first pressed by the Enterprise label in 1967. Enterprise was a subsidiary of Stax and was so-named because Star Trek was the favourite TV show of label president Al Bell.* Presenting Isaac Hayes *was only released in America (S 13100, £50). Hayes had been releasing solo singles since 1962's Laura, We're On Our Last Go Round/CC Rider Youngstown (Y 1005, £40). His first 7" for Enterprise did not come until 1969 when By The Time I Get To Phoenix/ Walk On By (ENA 9003, £5) was released. Of course, both were abbreviations of the versions that appeared on* Hot Buttered Soul *from the same year. Hayes took these Jimmy Webb and Bacharach/David songs and extended them to four or five times their length. By the Time I Get To Phoenix ran for nearly 19 minutes and Walk On By clocked in at 12. Hayes took both songs to the bedroom with deep emotional readings, turning them into epics complete with spoken work intros and extended grooves.* Hot Buttered Soul *charted both in the US and the UK where it was released on Stax (SXATS 1028, £40).*

How to determine an original is easy because first pressings in the UK come in a flip-back sleeve – this means you can see three flaps on the rear of the sleeve which also contain the name of the company that printed them: Garrod and Lofthouse. Also, the yellow, black and red Stax label contains "The Gramophone Co" label trim as well as "Made In Gt. Britain" and "An Enterprise Recording". This is an original 1969 pressing. Since your label cat no is SXE, contains the text "Made in West Germany" and "(p) 1969 Fantasy Inc", what you have is an 80s re-pressing – well worth your £10.



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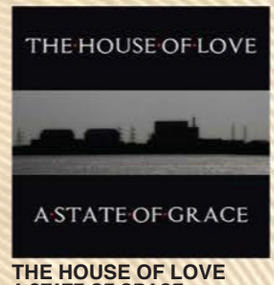

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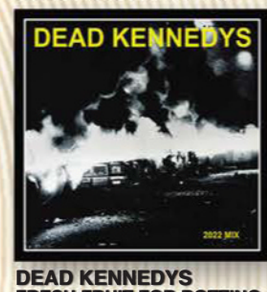

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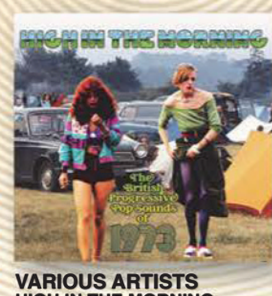

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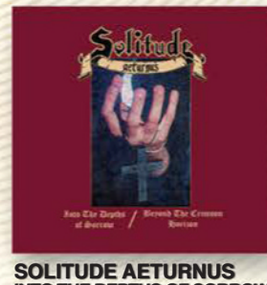

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Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Label Of Love and Sound & Vision

REX APPEAL

Before the advent of the expanded-edition CD, how did fans get hold of Tyrannosaurus Rex's quirky, non-album singles and B-sides? Simon Euan-Smith remembers

Acoustic duo Tyrannosaurus Rex (Marc Bolan: lead vocal, guitar, songwriting; Steve Peregrin(e) Took: backup vocals and bongos) first entered the national consciousness in the spring of 1968 when their unusual and strangely hypnotic debut single, Debora, reached No 35.

Over the next two-and-a-half years there would be four more singles (two making the Top 50 – their second release, One Inch Rock, giving them their highest placing at No 29) and four albums. Along the way, Took left the band, replaced by Mickey Finn, and Bolan switched from acoustic guitar to electric. But major chart success just wouldn't come.

All that changed at the end of 1970, with a revised name, a change of style, and a new label. David Platz launched Fly, taking over the Regal Zonophone catalogue, the band became T.Rex, and their first single on the new label, Ride A White Swan – more commercial than anything they'd put out before, even featuring strings – hit No 2. It was the start of a run of Top 10s (including four No 1s); glam rock had arrived, and Bolan was the pin-up for teen and pre-teen girls – plus a good few boys, no doubt.

There was, of course, a consequent upsurge of interest in the Tyrannosaurus Rex catalogue. The original albums stayed in the shops for a long time, but only four of the 10 single cuts (and only one A-side) were to be found on LP. Fly went a fair way towards redressing that by releasing the misleadingly titled budget collection, *The Best Of T.Rex* (TON 2, 1971, £6), comprising singles, albums tracks and two previously unissued recordings, Once Upon The Seas Of Abyssinia and Blessed Wild Apple Girl.

Cynically, perhaps, *Best Of* omitted the final A-side, By The Light Of A Magical Moon, but deemed it worthy of inclusion on a companion Various Artists album, *The Big Ones* (TON 1, 1971, £5). Its flip, the non-album Find A Little Wood, *did* appear on *Best Of*. *The Big Ones* repeated One Inch Rock and also included hits from Joe Cocker, The Move and Procol Harum. There were also non-hits from Richard Henry, Tucker Zimmerman and Junior's Eyes, so quite how Fly decided what qualified as a "Big One" wasn't clear – but it was certainly a good-value budget collection.

If you were simply after By The Light Of A Magical Moon, you'd have got it on the band's final Regal-Zonophone LP, *A Beard Of Stars*, which would have cost you roughly twice as much then but would have proved a pretty good investment – today a Near Mint copy, with lyric insert, goes for around £90. So, if you had all the original albums, plus *Best Of,* you'd have eight of the 10 single cuts. But two remained unavailable and hard to track down. They were the third A-side, Pewter Suitor, which failed to make the Top 50, and Do You Remember, the flip of the follow-up, King Of The Rumbling Spires (which crept into the charts for one week, at No 44, and got a place on *Best Of*). The only way to get these was on the original 45s – and they proved very elusive. (The flip of Pewter Suitor, Warlord Of The Royal Crocodiles, appeared on the band's third album, *Unicorn*.)

Years passed – many more reissues, many more compilations. In May 1972, the Fly label was relaunched as Cube, the logo depicting a fly inside a cube. A 1972 four-track maxi-single (Magni Flys ECHO 102, £4) resurrected the first two minor hits, Debora and One Inch Rock, and made No 7 in the charts – but sadly, instead of incorporating the missing singles, the label filled out the release with two album tracks. A great opportunity missed.

Bolan was tragically killed in a road crash in September 1977 – two weeks before his 30th birthday. Took died at the young age of 31, in October 1980, the cause of death given as asphyxiation, which may or may not have been drug-induced.

Bolan's death prompted a revival of interest in his recordings and, in 1984, thanks to the efforts of fanzine editor Ray Sullivan, a five-track EP, *Rare Magic*, was released by Cube (HBUG 99, 12", EP, UK, 1984, £8). Do You Remember and Pewter Suitor were both there – now available for under £3 the pair, whereas each of the originals was fetching double figures.

The other tracks on Side One were Sailor Of The Highway and Demon Queen. The former had originally appeared on a BBC Records album, *Across The Airwaves*, as well as a fan club flexidisc. Demon Queen had appeared on a 1977 Cube EP, *Bolan's Best +1*, (ANT 1, £6) – but that had been deleted.

The whole of Side Two was taken up with the 8-minute, 46-second version of The Wizard that originally appeared on T.Rex's self-titled "debut" album in 1970. Five years earlier Bolan had issued the song as a solo single (Decca F 12288), copies of which are highly desirable to Bolan completists, and fetch in the region of £500. The LP with the re-recording was still around, so why the reissue? Ray Sullivan: "On the album this is an outstanding track, but on its own at 45 rpm it sounds incredible!"

A 1982 7" single was also released, coupling Sailor Of The Highway and Do You Remember, but was quickly deleted – fans instead went for the *Rare Magic* EP, with the ultra-rare Pewter Suitor and the picture sleeve.

Since then, of course, there have been many Tyrannosaurus Rex reissues: a vinyl double-album, collecting all the single As and Bs, and an array of expanded CDs. If you're a casual fan who wants the tracks off the *Rare Magic* EP, they're no longer hard to find. But if you're a hardcore collector, you'll need the original issues (some promo copies of Do You Remember came in picture sleeves, which are especially desirable). If, however, you're somewhere between the two extremes, this 12", 45rpm EP is an appealingly unusual but affordable item.

Simon Euan-Smith, with thanks to Susu Garvock

I PREDICT A RIOT

EXCUSE 17

Such Friends Are Dangerous

(Kill Rock Stars KRS 237, US, 1995) **£35**

Combine third-wave feminism, a blossoming new punk subculture, the encouraging environment of Evergreen State College and a restless DIY aesthetic, and you have a hint of the bustling, stimulating atmosphere of Olympia, Washington in the early 90s. It was the background for many auspicious encounters, some of which would go down in riot grrrl history.

Becca Albee and Carrie Brownstein met through 'zines and college. It was the summer of 1993. Around the same time, Albee would record a cassette for queercore indie label, Chainsaw, as half of Heartless Martin, a short-lived collaboration with another Evergreen student, Heavens To Betsy vocalist/guitarist Corin Tucker.

On a night out to see a show in Seattle, Carrie Brownstein met drummer CJ Phillips. Excuse 17 came together soon afterwards, taking their name from Albee's habit of giving thoughts a numerical order. As for Phillips being the sole guy in an Olympia riot grrrl band, he was no exception: genre pioneers Bikini Kill, for instance, had guitarist Billy Karren.

Friendships in Olympia seemed to have naturally creative consequences: the formation of multiple bands, with people playing in two or three at the same time, meeting in each other's apartments to write songs together. In her 2015 autobiography *Hunger Makes Me A Modern Girl* (Virago, 2015) Brownstein looks back and notes, "The music's value wasn't always based on technical acuity – there was a lot of deliberate underachieving and subversion. […] Some bands possessed a purposeful clumsiness, while others couldn't help teetering, but any inelegance masked something sharper. Scissors and knives."

Excuse 17's debut LP (self-titled, with the titular number spelled out) came out in 1994 on Chainsaw/Atlas, offering plenty of scissors and knives. A year later, *Such Friends Are Dangerous* showed a definite improvement. The band's second and final full-length, produced by John Goodmanson and released on the local Kill Rock Stars label, managed to retain the group's characteristic sharpness, while unearthing a more melodic disposition that made it stand out as one of the jewels not only of feminist punk, but also 90s Northwest rock.

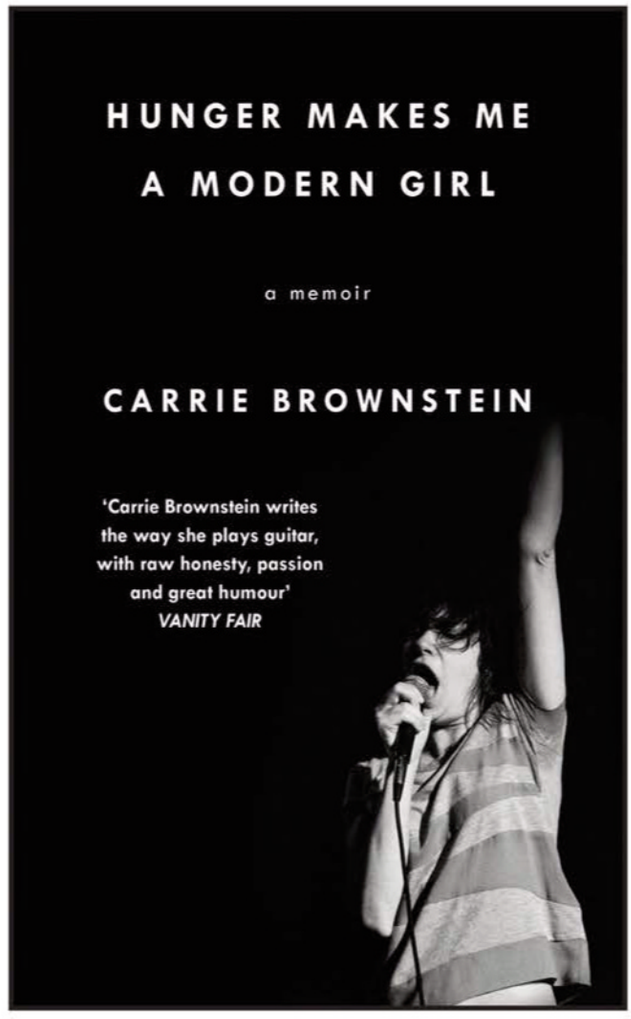
For all its piercing lyrics and unapologetic loudness, the album's appeal comes from its dynamic nature. What we're hearing are two songwriters, two voices, two guitars talking to each other, constantly interlocked. The words certainly challenge and bite, but the deeper dialogue happens within the sound. Albee's vocals fuse the spirit of punk with an introspective bent. Brownstein, on the other hand, is overtly confrontational but also wry and inscrutable. "I was always seeking a kindred desperation in music," her memoir reflects, "whereas Becca possessed a sturdiness that allowed her to appreciate the more refined. I was anxious to pour my guts out, and many of my songs with Excuse 17 are a sonic and lyrical purging, a caged animal who upon release heads straight to the recording studio. Fortunately, Becca's intelligence tempered my screeches and squawks, and I managed to learn about co-writing, about arrangement, about restraint."

Whereas Albee's guitar seems preoccupied with delivering a primal and unequivocal punch, Brownstein's is far more discursive: almost jangly at times, equal parts raw and hypnotic. It traces a line between unpolished 90s indie rock and Television. "We weren't into a lo-fi trebly noise," she writes. "We weren't interested in accentuating or exaggerating the fact that we didn't have a traditional bass player. We wanted to sound like a full rock band." Influences ranged from Patti Smith to Cindy Wilson of The B-52s, the group pointed out.

Lyrically, they mostly follow riot grrrl's "tell it like it is, even (and especially) if it stings" aesthetic. "This is a song I wanted to write about this girl I know/But I know you will all just twist it into what you wanted me to say and mean/You don't know a thing," Nervousness Never Fades puts it bluntly. The lyrics are proudly in-your-face and economical.

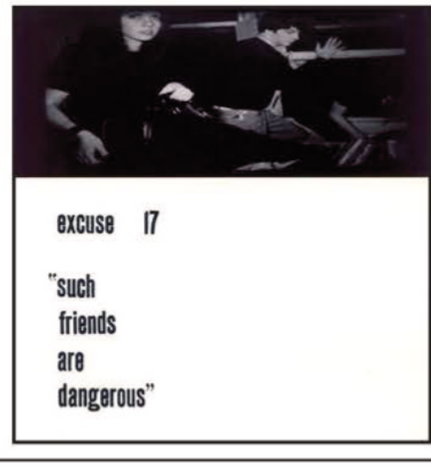
The target of This Is Not Your Wedding Song, the album's centrepiece, is someone who's keeping their true self hidden. Brownstein's narrator is pointing at them and their decision to bury the truth under the gown: "I know who you are/You think you can pretend with me/I still remember everything," she makes clear after repeatedly taunting, "Will you wear white?" The song brings to mind the queer flick trope of one true loves being abandoned in favour of the security of conventions – like an updated, angrier version of Fleetwood Mac's Silver Springs.

Another highlight, Watchmaker, launches a glorious attack on mansplainers that proves quite ahead of its time: "I asked what time it was/Not how to make a watch," the song caustically remarks. As Becca Albee told *Aperture* magazine in 2017, "When writing lyrics, I could reference an individual or an issue, and through metaphor, layer the narratives. The music originated from a feminist core – which is to say, placing feminism at the centre of my work, rather than patriarchy. There was no separation between what was and was not my art: I made 'zines, I made songs, I made images." Forever Fired unmasks a scrounger living off his girlfriend, while the fiery The Drop Dead Look (Brownstein's favourite track at the time of release) confronts fashion entrepreneurs and the abuse of models: "Don't be such a baby/I only fuck you 'cause I know you're gonna make me big."



In 1994, one year before the release of *Such Friends Are Dangerous*, Excuse 17 had joined Heavens To Betsy's spring tour as opening act. A promotional flyer shows Corin Tucker's handwriting: "Excuse Seventeen is an incredible band and we are setting out for adventure. Watch out!" She would closely observe Brownstein play every night, and be closely observed in return. Considering the innate fluidity of the Olympia scene, it doesn't come as a surprise that Corin Tucker and Carrie Brownstein would eventually be in a band together. Excuse 17 and Heavens To Betsy were still in full swing when the pair started writing as a duo – borrowing their name from the location of one of their practice places, Sleater Kinney Road. What nobody could predict at the time is that their side project would transcend and outgrow the scene itself.

Which brings us to a concluding fast-forward. It's 2001 and Greil Marcus, one of the most revered American critics, writing a new piece for *Time* magazine, declares Sleater-Kinney America's best rock band. It happens a mere six years after the release of Excuse 17's second album. **Camilla Aisa**



LABEL OF LOVE
7A RECORDS

Q&A **Label boss Glenn Gretlund**
Interview: Charles Donovan

Where are you based, what do you do, and why?
We're 7A Records and we're based in Sevenoaks in Kent. 7A is a boutique label mainly specialising in solo recordings by the members of The Monkees. We do have other artists on the label, including Imani Coppola and Frank Sidebottom.

Why the name?
"7A" is a Monkees reference. If you listen to the very start of Daydream Believer, you'll hear Davy Jones asking producer Chip Douglas [The Turtles]: "What number is this, Chip"? Which everyone in the studio then replies to by shouting, "7A!"

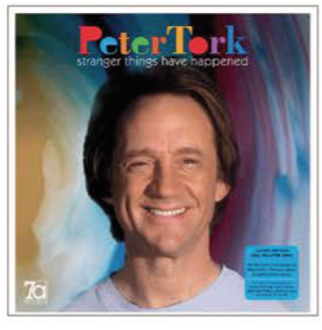
When did you launch it and how have things changed since?
7A Records was launched in 2015 by myself and broadcaster Iain Lee. Iain is also a big Monkees fan. Together, we managed to license Micky Dolenz's MGM singles from Universal. The idea was just to release that album, shake hands and then go our separate ways, but we decided to carry on and what was initially just a hobby project turned into a proper label, with lots of other exciting projects. We have since managed to license albums from several other companies and now have a big following on social media. Iain was part of the company for a long time, but I now run the label on my own. 2022 is without a doubt 7A's busiest year ever.

What were your influences?
Apart from The Monkees, I would say The Beatles, The Rolling Stones and The Animals. As for labels, Rhino Records have always been a huge influence. Harold Bronson and Richard Foos started Rhino as a hobby and ran it from their record shop in California. Despite it later becoming a big label, their releases were always well researched and of a very high quality with great packaging. I'm actually in touch with Harold Bronson – he knows what 7A is doing and he has been very complimentary about our releases. My first job in the music industry was as a product manager at Prism Leisure Corporation. The owners, brothers Geoff and Ivor Young, often reminded me of Bronson and Foos. They built Prism from a market stall in Wembley and turned it into a multi-million pound company that would eventually employ more than 200 people.

Who are your competitors?
Because we tend to release albums that are either long out of print or feature previously unreleased material, thankfully we don't really have any direct competitors.

Any advice for someone who wants to start their own label?
Get a good lawyer! Ha! No, I would say go for it and don't give up. When you have a small label you will sometimes feel that everything goes against you, but you just have to keep going. You also need to have a real passion for the music you're releasing. You need to put your heart and soul into it.

What's been your highest high?
Getting Micky Dolenz into the studio to record his latest solo album, *Dolenz Sings Nesmith*: the songs of his friend and colleague Michael Nesmith. I am very proud of that album and I'm happy that we managed to release it before Michael Nesmith passed.



(clockwise from top): Glenn Gretlund with two of his favourite 7A releases, 2022; Michael Nesmith posing with *Cosmic Partners*; Micky Dolenz with *Dolenz Sings Nesmith*

The album was recorded during lockdown, which was a perfect time for it as Micky had a break from his usual busy touring schedule. I would love to get him back into the studio to record another album. We are meeting up next week, so who knows?

… And your lowest low?
During recent years, it would have to be the passings of both Peter Tork and Michael Nesmith.

What album, from any period, do you wish you could have released – and why?
No Fun Mondays by Billie Joe Armstrong [Green Day]. It's a recent album of covers, but I absolutely love the way he has reimagined the songs on it.

Who would be your dream reissue?
There are just far too many to mention. But I would love to reissue Michael Nesmith's 1992 album, *Tropical Campfires*. It's one of his very best solo albums.

How do you plan what to reissue?
I ask myself, "Would you buy this album?" If I'm the slightest bit in doubt, I don't release it. Apart from that, it is somewhat dictated by what material is available to us to license.

Where would a newcomer start with your label?
Our new Dolenz, Jones, Boyce & Hart album [see feature in *RC* 536]. It's a great package and we have really put everything we could into it.

And what can long-time fans look forward to?
We are having a very busy year and fans can look forward to albums by Peter Tork, Davy Jones, Boyce & Hart and hopefully some more Mike Nesmith. We are also recording a brand new album with a group called The Lemon Sherbets.

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7A RECORDS HIGHLIGHTS

07/15	7A005	MICKY DOLENZ	*The MGM Singles Collection* (CD, remastered, 24-page booklet, also on LP)
07/18	7A021	MICHAEL NESMITH	*Live At The Troubadour* (2LP, metallic gold vinyl)
10/18	7A019	IMANI COPPOLA	*Unsung* (CD)
03/19	7A020	FRANK SIDEBOTTOM	*Being Frank* (LP, limited edition of 500, picture disc)
08/19	7A024	DAVY JONES	*Live In Japan* (3LP, red, white, blue vinyl)
11/19	7A026LP	MICHAEL NESMITH	*Cosmic Partners* (LP, limited edition of 1000, picture disc)
12/20	7A030LP	PETER TORK	*Stranger Things Have Happened* (LP, limited edition, neon splatter vinyl)
05/21	7A033	MICKY DOLENZ	*Dolenz Sings Nesmith* (CD, bonus track)
05/22	7A042LP	MICHAEL NESMITH	*And The Hits Just Keep On Comin' (LP, 50th anniversary edition, 180g vinyl)*
06/22	7A040LP	MICHAEL NESMITH	*Tantamount To Treason Volume One* (LP, splatter vinyl)
07/22	7A036LP	DOLENZ, JONES, BOYCE & HART	*S/T* (2LP, quad coloured vinyl)

SOUND AND VISION

***RC* revisits a classic music TV or film moment**

The Byrds, Jackie DeShannon, Chad & Jill Stuart, Paul Revere & The Raiders

Hullabaloo (NBC – broadcast 29 November 1965)

Hullabaloo was a lively weekly primetime US pop show that ran from 12 January 1965 through to 11 April 1966. Big-budget and heavy on advertising sponsorship – Clearasil, Max Factor and Arrid deodorant – it was produced by NBC, and for a time was in direct competition with ABC's *Shindig!*. Both were aimed squarely at the teen market and offered a contrast to the long-established *Dick Clark's American Bandstand,* which had been more adult/parent-oriented thanks to the avuncular Mr Clark.

Hullabaloo ran for 48 episodes across three seasons, each an hour long and black-and-white initially, then, in its second season, reduced to 30 minutes and in "living color"; only three of these episodes exist today.

The formula was tried and tested, and viewers knew what to expect. Each show kicked off with the *Hullabaloo* theme-tune, accompanied by a frenzied dance routine from the regular troupe of two boys and four girls (including a young Teri Garr), dressed in white with "Hullabaloo" printed on their tops. They would appear at various points throughout the show, always delivering lots of shimmying, shaking and head-tossing.

Each show had an A-list guest host. Big names included Jerry Lewis, Sammy Davis Jr, Liza Minnelli, Jack Jones and Petula Clark. The guests were introduced at the start, and would then return in individual slots performing one song each, before coming together for the pop medley finale in the "Hullabaloo A Go Go" nightspot, caged go-go dancers around the walls.

The episode of 29 November 1965 was hosted by actor Michael Landon, popular back in the mid-60s thanks to his starring role in the successful western series *Bonanza*. He opened proceedings with the song I Like It Like That. A brief spot of dialogue with an African Grey parrot segued into The Byrds, who sang Dylan's The Times They Are A-Changin', from their *Turn! Turn! Turn!* album. Inexplicably, they were positioned on a fake grassy knoll surrounded by some kind of glass-like floor covering designed to look like water, on which there lay plastic ducks. Framing the scene were two rifle-toting girls in duck-hunting gear.

At the time of this episode, Jackie DeShannon was establishing herself as a songwriter of note (When You Walk In The Room, Needles And Pins) but, on this occasion, she delivered Burt Bacharach's Lifetime Of Loneliness, a song with which she would reach No 66 on the US Hot 100. Its lyric – "You are the judge and I'm your prisoner/Don't sentence me to a lifetime of loneliness" – has led one YouTube subscriber to suggest that this song inspired the second-wave feminist movement.

David Winters was the show's choreographer and he got his own spot dancing with his team to the Stones' (I Can't Get No) Satisfaction. Then it was the turn of Chad and Jill Stuart. Chad Stuart and Jeremy Clyde were two middle-class English boys (Clyde was a grandson of the Duke of Wellington and had been a pageboy at the Queen's coronation) who had relatively little success in Britain but were hugely successful in the States with their soft, wistful and often easy-listening brand of pop/folk, displayed on tracks including Willow Weep For Me and A Summer Song. But Clyde was also an actor, and when in 1965 he accepted a long-running role on the London stage, Stuart was left on his own. He was known to appear onstage carrying a cardboard cutout of Clyde under his arm. He also teamed up with his wife, Jill Gibson, and as Chad & Jill Stuart they released a cover of Peter, Paul & Mary's The Cruel War, debuting it on this episode of *Hullabaloo*. Their singing and overall sound were pleasant if unremarkable, and Gibson, very demurely dressed, seemed nervous throughout the two-minute spot. She was reportedly glad when Clyde returned and she could withdraw from the limelight.

The pop medley towards the end of the show featured the cast performing some of the big hits of 1965. Cowboy star Landon gave a performance of Crispian St Peters' You Were On My Mind in a voice that suggested it would be unwise for him to give up his day job. Jackie DeShannon, however, performed a thoroughly competent treatment of The Fortunes' You've Got Your Troubles.

Then it was the turn of The Byrds who, with Roger McGuinn "conducting" them, delivered a rather muted version of The Lovin' Spoonful's Do You Believe In Magic. At the start of the show, they all bounded on enthusiastically before the cameras but here, although Gene Clark and David Crosby did their best to embrace the vibe, Michael Clarke and Chris Hillman stared ahead impassively, Clarke clapping half-heartedly, both of them looking like they wished they were somewhere else.

Chad & Jill Stuart gave a spirited reading of Lee Hazlewood's Houston, after which it was time for Landon to introduce Paul Revere & The Raiders, who sang their hit Steppin' Out, sporting their usual Revolutionary War attire. They were a group who enjoyed great success in their homeland but did zilch over here. Hard to understand, since they delivered some strong lead guitar licks. Lead singer Mark Lindsay acquitted himself with a great lead vocal over the recorded track.

Hullabaloo was very much a show of its time, its character shaped by NBC's desire to compete with *Shindig!*. But by August 1966 both shows were gone. And a month after its demise *Hullabaloo* was replaced in the schedules by a new musical sitcom: *The Monkees.*

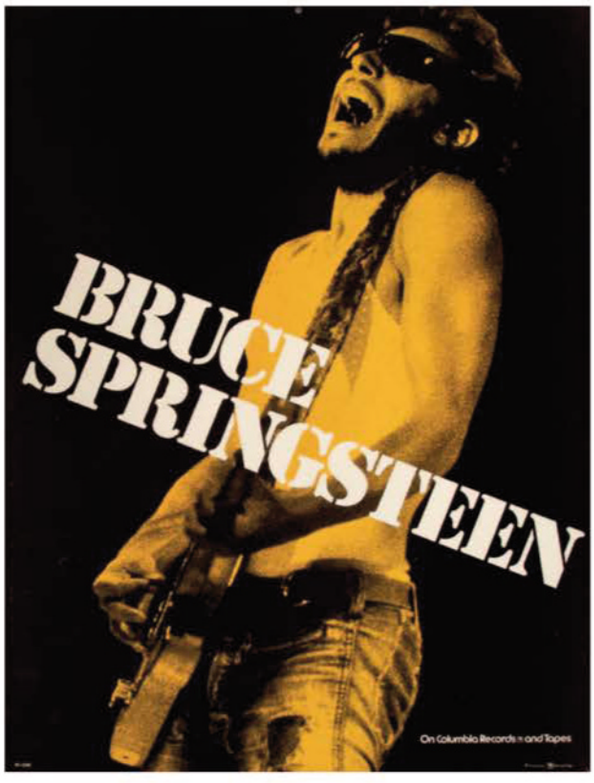
David Pearson

MOST Wanted

From Peel to Gravy to a bit of Gristle, Paul Rigby feeds you with quality collectable yum yums this month

Now includes Whole Love Of Lots

BRUCE SPRINGSTEEN Poster $256
A record shop promo poster distributed by Columbia Records for *Greetings from Asbury Park, NJ* plus *The Wild, The Innocent And The E Street Shuffle.* **Supplied by Julien's Auctions**



DAVID BOWIE Poster £350
A UK printing from 1980. This one has a white background. Other colours are available. **Supplied by Flashback Records**

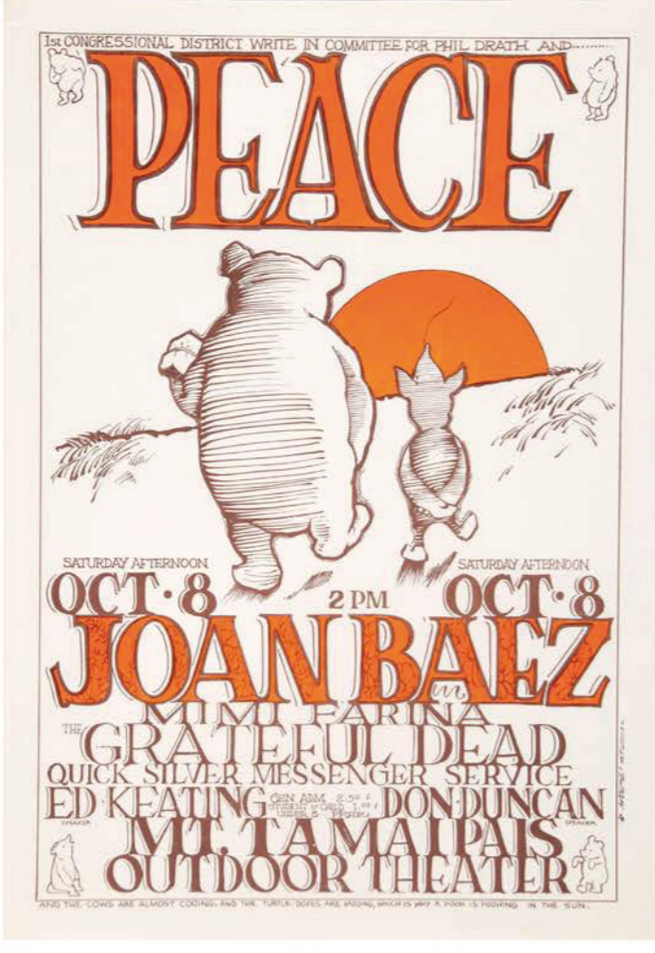
ORGANISATION *Tone Float* (RCA SF 8111) £280
Early krautrock suggesting early Kraftwerk structures with elements of early Pink Floyd. Early? If it had appeared on the Dawn label, it would have made more sense. **Supplied by Omega Auctions**

JOHN PEEL Cassettes £256
Eighty-four C120 cassette tapes spanning 1979-1983 (or thereabouts) and bought by the John Peel Radio Show Discussion Group (https://groups.io/g/peel) whose aim is to host and archive every single John Peel radio show that was ever broadcast. Another gap filled, then. **Supplied by Omega Auctions**

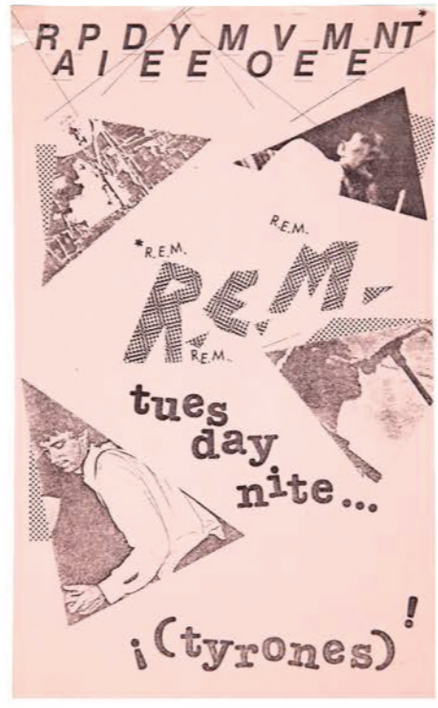
WAYLON JENNINGS Chair $7,500
A custom-made chair used onstage by Jennings during his final years. Borrowed from much-missed comedian Dave Allen, perhaps? **Supplied by Julien's Auctions**

LESLIE WEST Amplifier & Speakers $1,920
How apt. A Marshall JCM 900 100W amplifier and the snow-topped peaks of the accompanying stacked speakers for West's band, Mountain.
Supplied by Julien's Auctions

GRATEFUL DEAD/JOAN BAEZ Poster $2,625
For the Mount Tamalpais Peace Festival on Saturday afternoon, 8 October 1966 with art by Stanley Mouse and Alton Kelley. Rare because Baez and Farina had to cancel so another round of posters were printed reflecting that change. **Supplied by Heritage Auctions**



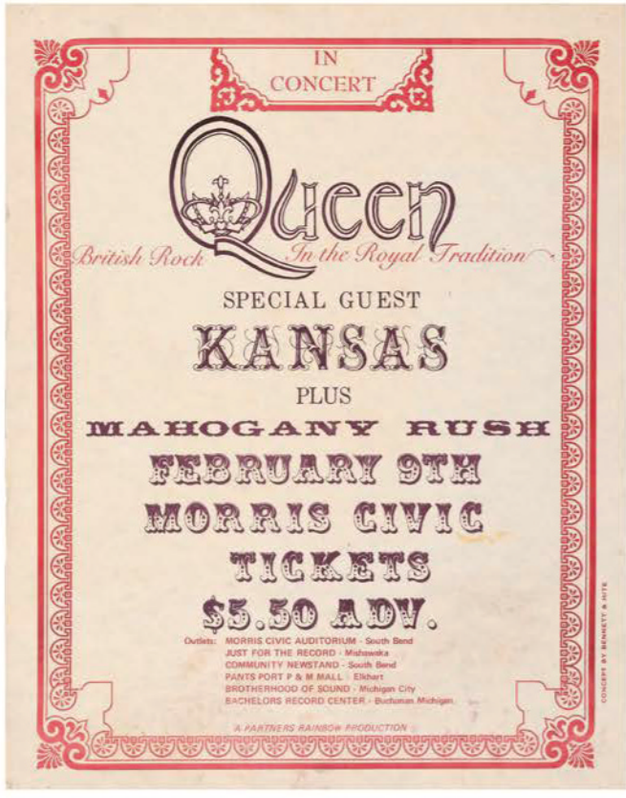
GRAVY TRAIN *Second Birth* (DAWN DNLS 3046) £170
Third studio LP by the Lancashire prog group although not deemed as good as the previous effort, *Ballad Of A Peaceful Man.*
Supplied by Omega Auctions



R.E.M. Poster $5,500
...or Rapid Eye Movement, as this New York punk-inspired bunch of kids were eager to emphasise back then. There's not a lot of information here. Not a lot of Athens, GA-based Tyrones anymore, either. The place burned down in 1982 when a heater malfunctioned. **Supplied by Heritage Auctions**

VARIOUS *Ingenting For Norge* (Dødsbra Plater Baddly-Bini 001) £700
From Norway, this 1982 release features a compilation of early punk acts from Bergen complete with punk fanzine. **Supplied by Flashback Records**

QUEEN/KANSAS Poster $3,000
Well, here's a thing. From 1975 in South Bend, Indiana and backing the LP, *Sheer Heart Attack*. Kansas had released their second LP, *Song For America*, that month. **Supplied by Heritage Auctions**



THROBBING GRISTLE Cassettes £500
Twenty-eight TG cassettes distributed by Leeds-based Flowmotion with catalogue numbers ranging from IRC 1 to IRC 30. **Supplied by Flashback Records**

CONTACTS:
DISCOGS: www.discogs.com
EBAY: www.ebay.co.uk
FLASHBACK RECORDS: Tel 0203 780 1900; flashback.co.uk
HERITAGE AUCTIONS: Tel 001 214 528 3500; www.ha.com
JULIEN'S AUCTIONS: Tel 001 310 836 1818; juliensauctions.com
OMEGA AUCTIONS: 01925 873040; www.omegaauctions.co.uk
POPSIKE: www.popsike.com

Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

JOHNNY HAMPTON Not My Girl (Dotty's D 345) £4,000
Northern soul 7" with Don't Lead Me On residing on the flip. (eBay item number: 115362767398)
Supplied by eBay

PAUL MCCARTNEY *McCartney* (Apple PCS 7102) £3,995
Promo album plus press materials. (eBay item number: 203935670121) **Supplied by eBay**

KENNY DORHAM *Quiet Kenny* (New Jazz NJLP 8225) £3,921
Mono first pressing for this hard bop jazz outing from 1959. (eBay item number: 284718506017)
Supplied by eBay

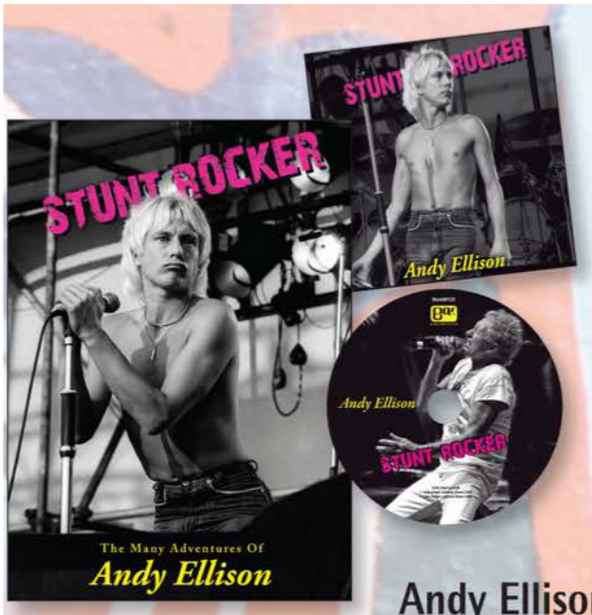
JAZZ MASTERS Legendary Jazz Recordings Series (STS Analog 6111162) £139.95
Series of six jazz CD collections, mastered in Holland. (eBay item number: 255020049087)
Supplied by eBay

VASHTI BUNYAN *Just Another Diamond Day* (Philips 6308 019) £1,946
Feather-light folk produced by Joe Boyd, from 1970.
Supplied by Discogs

CAKE *No.29* (Upbeat no cat no) £1,969
An eight-album box set, remastered and originally sold on RSD 2014.
Supplied by Discogs

NIRVANA Love Buzz (Sub Pop SP23) £4,913
Limited-edition, numbered 7" single from 1988. **Supplied by Popsike**

SUN RA *Fate in a Pleasant Mood* (Saturn Research LPSR 99562B) £2,428
A 1965 free jazz outing via the man from a different planet.
Supplied by Popsike



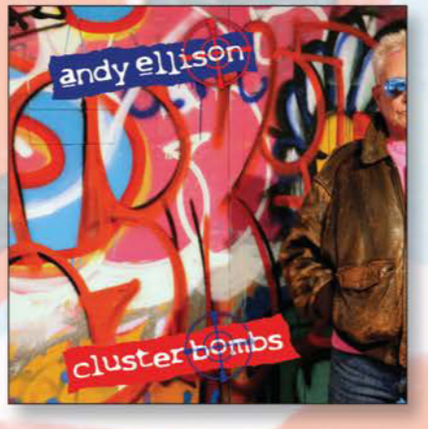
AE
ANDY ELLISON
on
EA
EASY ACTION

Andy Ellison Stunt Rocker Book +CD

Hilarious romp thru' Andys career, many unseen personal photographs, 198 pages includes accompanying 22 track CD, with many rare or unreleased tracks from Andys own archives. Note this is a litho'd book not a digital print to order.

AE LP Cluster Bombs

First solo vinyl LP, ltd pressing full colour inner bag.



AE 2xCD Wall To Wall Jive

60 years of crazed insanity within this 40 track CD compilation, comes in a gatefold sleeve and a 20 page booklet with diary style sleevenotes by Andy himself.

RS CD Broadcasting To The Nation

Missing 3rd album (10 tracks) and features bonus live '79 gig (8 tracks) gatefold softpack sleeve and a 16 page booklet

JC LP There's An Eye In The Sky

White vinyl ltd pressing 16 track LP, 60s style silver/black labels and flipback laminated sleeve.

Silence EP

3 track 7 inch ltd vinyl

JC EP

4 track 7 inch ltd vinyl Geoff McLelland era material.

JC TS

black Tshirt, white Tshirt or navy hoodie various sizes see website

www.easyaction.co.uk

Not Forgotten

IN VINYL MEMORIAM

The Delfonics
The Delfonics
(Philly Groove Records Incorporated PG 1153, US, LP, 1970) **£80**
Philadelphia soul group The Delfonics proved just as adept at the album format as they were at 7"singles. With lead singer/lyricist William Hart and writer/producer Thom Bell on top form, their third long-player contains a wealth of riches. One of their signature tunes, the richly layered, slow-burning ballad Didn't I (Blow Your Mind This Time), boasts swelling strings, punchy horns and dreamy vocal harmonics; Funny Games pairs psych guitars with R&B stomp while Trying to Make A Fool Of Me combines funky grooves and doo wop vocals to thrilling effect. Peaking at No 61 in the US charts, it was the most successful album of their career.
Paul Bowler

William Hart, died 14 July, age 77. The vocalist and songwriter helped define the "symphonic soul" aesthetic as lead vocalist and lyricist for The Delfonics. Formed in 1965 (initially as The Orphonics) the group came into their own after they were introduced to producer, writer and arranger Thom Bell. With Hart's falsetto voice and romantic lyrics complemented by doo wop-style vocals and the lush string arrangements and incandescent tunes of Bell, they scored hits with the likes of 1968's La-La (Means I Love You) – which reached US No 4 and was later covered by The Jackson 5, Todd Rundgren, and Prince – and 1969's Grammy-winning Didn't I (Blow Your Mind This Time), which reached US No. 10. Further hits included I'm Sorry, and Ready Or Not Here I Come (Can't Hide from Love) which was later covered by the Fugees, while the group released five studio albums between 1968 and 1974. After Bell stopped working with the Delfonics – he went on to further success with the Stylistics and Spinners – the group's fortunes declined and they split into two versions in 1975, one helmed by Hart and the other by group singer Major Harris. The outfit experienced a resurgence in the 90s as their music was featured in Quentin Tarantino's 1997 film *Jackie Brown* and was sampled by hip-hop artists such as Ghostface Killah, Missy Elliott, and Notorious B.I.G.

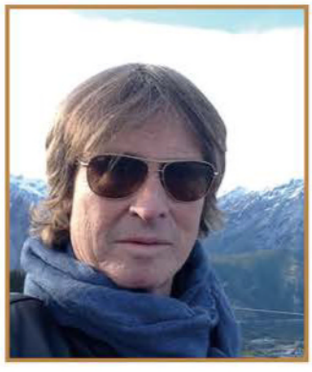
Happy Mondays with Paul Ryder (bottom left)

Paul Ryder, died 15 July, age 58. The bassist's driving rhythms added a steady funk pulse to the Happy Mondays eclectic sound. He formed the group in Manchester alongside brother Shaun, Gary Whelan, Paul Davis, and Mark Day in 1980, with Mark "Bez" Berry later joining on tambourine and percussion. Signed to Factory Records, their raucous 1987 John Cale-helmed debut album *Squirrel And G-Man Twenty Four Hour Party People Plastic Face Carnt Smile (White Out)* was followed by the spacier Martin Hannett-produced *Bummed* (1988). Their breakthrough third album *Pills 'n' Thrills and Bellyaches* (1990) followed, whose brilliant melding of indie rock and acid house came to define the 'baggy' sound, spawning the UK Top 5 hit singles Step On and Kinky Afro. Caught up in the hedonistic lifestyle that was key to their image, Ryder succumbed to heroin addiction, and the group split not long after the release of 1992's fractious Chris Frantz/Tina Weymouth-produced *Yes Please!* They reformed in 1999, recording a cover of Thin Lizzy's The Boys are Back in Town that reached the UK Top 30, but Ryder left two years later. Rejoining briefly for another reunion in 2004, he returned as a permanent member in 2012, touring with them until recently.

Patrick Adams, died 21 June, age 72. The US producer, arranger and engineer was one of disco music's key figures. He helped establish the genre's sound with his prolific output for labels such as Salsoul and Prelude, producing such anthems of the mid-late 70s New York underground as Cloud One's Atmosphere Strut, Phreek's Weekend, Musique's In the Bush and Inner Life's I'm Caught Up (In A One Night Love Affair). Across his career he also arranged for acts such as Sister Sledge and Candi Staton and, after moving into hip hop, engineered for New York groups like Salt-N-Pepa and Eric B. & Rakim.

Massimo Morante, died 23 June, age 69. The guitarist (above) was a co-founder member of Italian prog rock group Goblin. Originally recording as Cherry Five, their debut album caught the ear of film director Dario Argento, who was working on his 1975 *giallo* thriller *Deep Red*. Changing their name to Goblin to better suit their new direction, they accompanied the film

with a chilling mix of disembodied voices, piercing strings and eerie keyboards (by the group's other key member Claudio Simonetti). Argento employed them again on 1977's *Suspiria*. The brilliantly harrowing mix of eerie folk and driving prog they created to accompany the film remains the group's most renowned work. A soundtrack for George A. Romero's 1978 film *Dawn Of The Dead* followed, before they began to splinter, with Morante issuing the solo albums *Abbasso* and *Corpo A Corpo*. Morante would leave and rejoin the band over the decades, most recently contributing to 2018's *Fearless (37513 Zombie Ave)*.

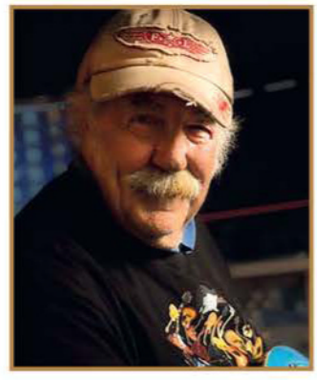


Brett Tuggle, died 19 June, age 70. The early career of the American keyboardist, guitarist singer and songwriter (above) included a stint in the 70s with Mitch Ryder and the Detroit Wheels. The following decade saw him touring with John Kay and Steppenwolf and Rick Springfield. He joined David Lee Roth's touring band as a keyboardist in 1986 and co-wrote the single Just Like Paradise, which reached US No 6. After playing with Jimmy Page and David Coverdale, he began a lengthy tenure with Fleetwood Mac. Joining them in 1997 for *The Dance* TV special and live album, which reunited the *Rumours* line-up, he stayed with them as a touring member until 2018.

Sanford Clark, died 4 July, age 85. The American country-rockabilly singer and guitarist was best known for his 1956 hit song, The Fool. Written by Lee Hazlewood, the single reached No 7 on the US chart and was later recorded by Elvis Presley, The Animals and Johnny Kidd & the Pirates. Later singles included 1957's The Cheat and 1959's Son Of A Gun, which was credited by Keith Richards as one of the first songs he learned and performed onstage prior to forming The Rolling Stones.

Reggie Andrews, died 23 June, age 74. The US pianist, songwriter, and music teacher began his career as a musician for Willie Bobo's Latin jazz groups. Moving into composing and arranging he co-wrote The Dazz Band's propulsive 1982 No 1 R&B hit Let It Whip with Leon "Ndugu" Chancler. As a music educator he was a mentor to talents as wide-ranging as Patrice Rushen, The Pharcyde, Thundercat and Odd Future's Syd Tha Kyd.

Artie Kane, died 21 June, age 93. The US pianist and composer was known as one of Hollywood's pre-eminent keyboard players, his 60s and 70s performances including for John Williams' *The Poseidon Adventure*, Jerry Goldsmith's *Chinatown*, Lalo Schifrin's *The Cincinnati Kid* and Michel Legrand's *The Thomas Crown Affair*. As a composer, he contributed television scores to *Wonder Woman*, and *Dynasty* and films including *Looking For Mr. Goodbar* and *Eyes Of Laura Mars*.



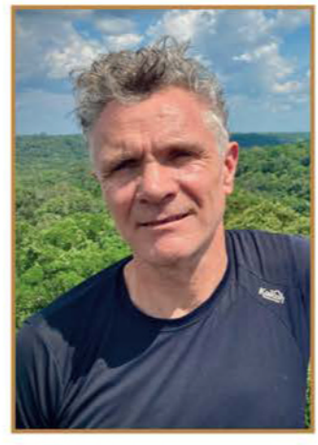
Manuel 'Manny' Charlton, died 5 July, age 80. Born in Spain, the guitarist, songwriter and producer (above) was best known as a founder member of Scottish hard rock band Nazareth. Raised in Dunfermline, he joined The Shaddettes in 1968, who became Nazareth. Their breakthrough album was 1973's *Razamanaz*, which spawned hit singles Broken Down Angel and Bad Bad Boy. Already a key songwriter, he took over production duties for 1975's world-wide hit album *Hair Of The Dog*. Outside of Nazareth, whom he would stay with until 1990, he also produced for other artists, including pre-production work on Guns'n'Roses' *Appetite For Destruction* in 1986. Some of these tracks appear on the 2018 anniversary reissue. **Joe Geesin**

Colin Grainger, died 19 June, age 89. The England footballer, who gained seven international caps in the 50s during his time at First Division clubs Sheffield United and Sunderland, had a successful parallel career as a singer. He issued a single, This I Know, in 1958, and in 1963 played alongside The Beatles in back-to-back concerts in Stockport and Manchester.

Tommy Morgan, died 23 June, age 83. The American harmonica player appeared on numerous film scores such as *Cool Hand Luke*, *Dances With Wolves*, and *City Slickers*, and TV themes for *The Waltons* and *Dukes of Hazzard*. As a session musician he contributed to The Beach Boys' Good Vibrations, the Carpenters' Rainy Days And Mondays, and The Hollies' He Ain't Heavy, He's My Brother, alongside records by Linda Ronstadt, Randy Newman, Carly Simon, Barbra Streisand, Neil Diamond, Olivia Newton-John, and Dolly Parton. He also took part in the Elvis '68 comeback special.

Mark Astronaut, died 7 July, age unknown. Born Mark Wilkins, the poet, lyricist and singer was behind Welwyn Garden City punk/folk rockers The Astronauts. Formed in 1977 the 'group' consisted of Wilkins and a number of musicians from his hometown area. His political lyrics and classic albums such as 1981's folk and psychedelic-influenced debut effort, *Peter Pan Hits The Suburbs,* gave the group a cult following.

Monty Norman, died 11 July, age 94. The composer and singer is best known for composing the James Bond theme tune. Commissioned for 1962's *Dr No*, the music has been used throughout the series. Further achievements in his prolific career included work as a vocalist in the late 50s and early 60s for big bands such as Ted Heath and scores for the Hammer movie, *The Two Faces of Dr. Jekyll* (1960), and sci-fi film *The Day The Earth Caught Fire* (1961).



Dom Phillips, died 5 June, age 57. Best known for his recent work covering Indigenous people in the Brazilian Amazon – he was murdered while covering their plight – the journalist (above) was also renowned for his championing of electronic dance music. As editor of *Mixmag* for much of the 90s, he widened the magazine's readership with interviews with the likes of Björk and Fatboy Slim.

Owen If, died 10 July, age 63. Born Ian Rossiter, the drummer was a long-time member of electronic dance/hip hop group Stereo MC's. Formed in 1985, the group scored a US R&B hit with 1990's Elevate My Mind single. They achieved mainstream success with 1992's BRIT Award-winning *Connected* album which reached No 2 in the UK charts and yielded the hit singles Connected, Step It Up, and Creation.

Peter B. Lowry, died 28 June, age 81. The US blues music writer and record producer contributed to early blues magazines and compiled many albums and reissue series. He also owned the Trix label, issuing records in the 60s and 70s, many by East Coast blues artists he had rediscovered. **Tony Burke**

Barbara Thompson, died 9 July, age 77. The jazz saxophonist's wide-ranging career took in stints with Neil Ardley's New Jazz Orchestra, and work with Manfred Mann's Earth Band and jazz rockers Colosseum. Married to Colosseum's drummer Jon Hiseman, she featured on the band's second album, 1969's *Valentyne Suite* and 1970's fourth album *Daughter Of Time*.

Others who passed away recently include: **Glenn Meadows,** US mastering engineer who worked with Steely Dan, Merle Haggard, Taylor Swift; **Bil VornDick,** US producer/engineer for Alison Krauss, Doc Watson, Charlie McCoy; **Reginald "Sonny" Burke**, US keyboardist, arranger and producer who worked extensively with Smokey Robinson as well as Frank and Nancy Sinatra, The Temptations, The Pointer Sisters, Terry Callier, Quincy Jones, Marvin Gaye, Donny Hathaway; **Steve Shy**, editor of the influential 1977 Manchester punk fanzine *Shy Talk*; **Séamus Tansey**, traditional Irish flute player and singer; **Don Graham**, US music promotion manager who worked for Warner Bros. Records and A&M Records; **Tristan Goodall**, founding guitarist and co-songwriter for Australian blues and roots act The Audreys; **Kenneth "Ken" Williams**, US songwriter who co-wrote The Main Ingredient's R&B hit Everybody Plays the Fool; **Arnold Skolnick**, US artist who created the 1969 Woodstock poster; **Jim Boyer**, music producer and mixer who worked extensively with Billy Joel as well as Paul Simon, Barbra Streisand; **Todd Brodginski**, US music publicist and manager to Art Garfunkel; **Andrew LaBarre**, former guitarist for Oakland death metal band Impaled; **Michael James Jackson,** US producer, and engineer who worked on 80s Kiss albums *Killers*, *Creatures Of The Night*, *Lick It Up* and *Animalize*; **Jim Schwall**, US guitarist and vocalist best known as co-leader of the electric blues rockers Siegel-Schwall Band; **Gene Fowler**, vocalist for NYC noise metal band Wetnurse; **James Rado**, co-creator of the groundbreaking rock musical Hair; **Phlenoid "Jay Dee" Dismuke,** singer of 90/00s US vocal quartet Smooth Approach; **Hal Bynum**, Nashville songwriter best-known for co-penning the Kenny Rogers hit Lucille; **Dennis Cahill**, US-born traditional Irish music guitarist best-known as a member of The Gloaming; **Mark Fleischman**, former Studio 54 nightclub owner; **Tim Dolla**, US pioneer of Jersey club music; **Merciless**, Jamaican reggae and dancehall artist.

All obits by Paul Bowler unless otherwise stated.

Photos: Massimo Morante, Brett Tuggle, Manuel 'Manny' Charlton, Dom Phillips, Barbara Thompson, Facebook

musictovisit

Bob Stanley carries pop's baggage everywhere

Pop music that just seems effortless

I love Charli XCX. I think *How I'm Feeling Now* is a modern pop masterpiece and she's one of those rare stars who makes records that still sound like the future (remember them?). In the lead up to this year's No 1 album, *Crash*, Charli kept talking about how hard she was working on her choreography and her stage show; her Twitter account made her sound more like David Gray than a be-bobbed pop magician. It was all a bit "hard-working families".

Now, I'm sure this magical stuff doesn't come easy, but I really don't want my pop stars to leave visible sweat marks. Where's the magic in that?

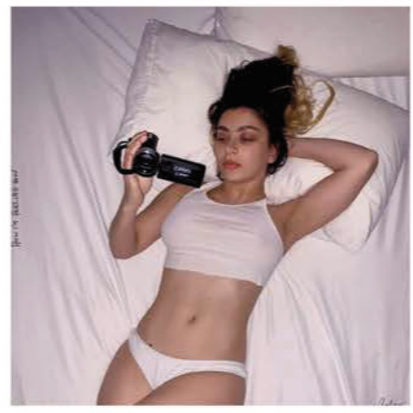
In reality, most great songwriters try very hard. Look at ABBA. Where are the outtakes from *The Visitors*? There aren't any, because they slaved over those songs until they were perfect (not Two For The Price Of One, obviously, which I assume was something to do with a bet that Björn lost). Immigrant American songwriters in the early 20th century like Irving Berlin wrote songs purely to make money because they needed to eat. He worked like a demon on some songs – "square songs", he called them – but others, like the hugely successful Alexander's Ragtime Band, came to him in a matter of minutes. He had a knack for picking up on song titles, lyrics, and melodies that he discovered were floating in the air. This happy knack kept him at the top of the tree for almost 50 years. He made it look easy, but off-camera he always fretted that he'd wake up one morning and the muse would be gone. In 1955, that actually happened.

Fellow Songbook writer Cole Porter was very wealthy. At Yale, he was surrounded by other people as filthy rich as he was, people who never needed to try at anything because they believed they had been born into their position. But Cole Porter loved writing songs. To fit in among his peers and not seem gauche, he always gave the impression that songs simply flowed out of him. In reality, he worked at the piano in his room at Yale whenever no one was looking and told the outside world that he owned 17 silk dressing gowns because that's what they wanted to hear.

From an entirely different realm, Elastica made overnight success seem easy because, for once, it really was. The impulse for their very existence came from a peculiar place of privilege, the notion of wanting to be in a successful band without necessarily knowing what kind of music they wanted to make. It's much the same impulse that sees rich kids in 2022 going to art school who only know they want to be artists; they pay thousands of pounds and come out at the end with a certificate that says, "I am a good artist". Maybe, like Cole Porter, Justine Frischmann had a piano in her room as well as a Dansette and a Wire album. The thing is, she didn't need the piano – she had wanted to keep her music shallow and arch, and then move on to something else when she'd had her fun (presenting a BBC TV show on architecture, it turned out). In this respect, it really worked. Many of my friends saw Elastica's approach as "cool", but they made me want to wear a donkey jacket and relaunch King Mob.

"Look at ABBA. Where are the outtakes? They slaved over those songs until they were perfect"

Let's have a look now at a pop star who intentionally gave the impression of trying too hard. Pity poor Phil Collins, who seemed to want everyone to know how hard he worked at his craft, hence his sweaty fizzog on the cover of *No Jacket Required*. As a kid he had made his hands bleed from the effort of playing bongos as a session player on *All Things Must Pass*; instead of being happy enough that he'd got to hang out at Abbey Road with Phil Spector and George Harrison, he was furious when the album came out and he received no credit (there's a whole chapter on this story in Collins' *Not Dead Yet* memoir, which I highly recommend). Fame didn't cool his sense of injustice. When Danny Baker was the receptionist at *NME*, Phil would always ring up if he got a bad review: "Hallo, it's Phil Collins here, can you put me through to Charles Shaar Murray?" And, of course, Danny Baker put him straight through and sniggered to himself.



Like Elastica, Lauryn Hill also stopped making records after a solitary gazillion-selling album. It's quite shocking to read that she was still a teenager when the Fugees had their brace of No 1s with Ready Or Not and Killing Me Softly; she had appeared onstage at the Apollo aged just 14, and her voice was so sweet and effortless she turned a crowd baying for her blood into cheering masses within three minutes when she sang Smokey Robinson's Who's Lovin' You.

After Fugees' album *The Score* had effectively soundtracked 1996, Lauryn Hill left the group. She didn't especially want to go solo, and instead quickly wrote and produced songs for some of her heaviest heroes: Aretha Franklin, Whitney Houston and Ce Ce Winans. Then she decided she did want to make an album of her own after all (I love this impulsiveness): *The Miseducation Of Lauryn Hill* went diamond, a level up from platinum which almost no one has reached. Unfortunately, its success meant that some of the session musicians on the album got greedy and demanded writing credits. Sod this for a game of soldiers, thought Hill. And so, having compressed all her influences and all her talent into one super-successful album, she just walked away. It had become too much like hard work.

Bob Stanley's* Let's Do It: The Birth Of Pop *is published by Faber.

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and drawings

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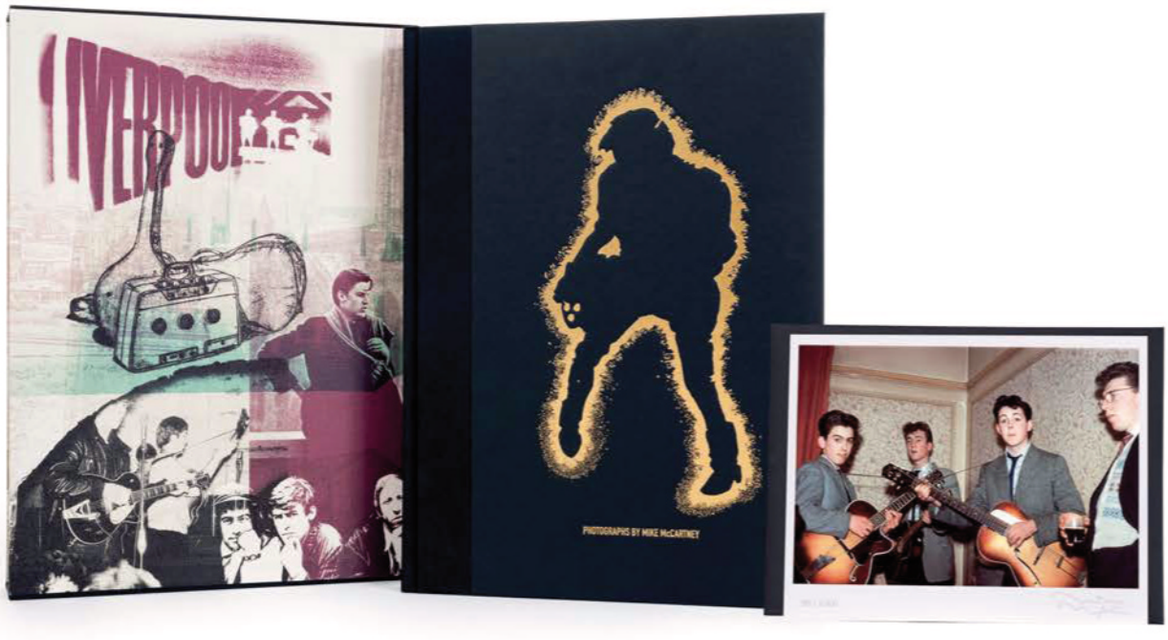
mike mccartney's early liverpool



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Ian McCann recalls guitar shaking the dancefloor

When I was young enough to stand up and wobble about, I saw funk bands big and small. Fatback; Chuck Brown & The Soul Searchers; The Meters; The Gap Band; P-Funk incarnations; Klymaxx; American Gypsy; a James Brown-free JBs, surprisingly loud when left to their own devices. But perhaps the most entertaining was Zapp.

Their first hit, More Bounce To The Ounce, had a P-Funkish vibe; Bootsy produced it with Zapp's star figure, Roger Troutman. The P-Funkadelic bass icon grew up in Cincinnati, Ohio, 50 miles south of Dayton, hometown of Zapp's Troutman family. The Troutmans had been trying to catch a break for years. Bootsy provided it, but their stardom eventually led to a horribly dark and brutal place. However, their career was glorious, and the music of Zapp, simultaneously clever yet buoyantly perky, delighted dancefloors the world over for the best part of a decade.

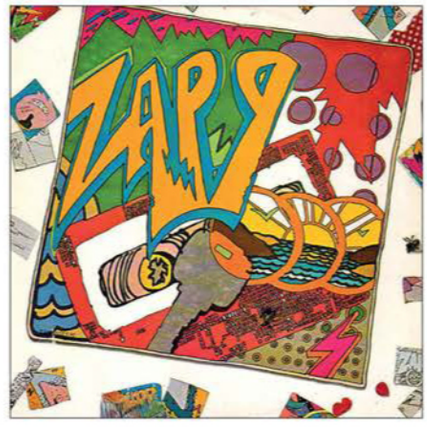
Roger Troutman played guitar. Lots of it. It was first heard on Seminole (DKR, US), a single credited to The Crusaders (not the famous fusionists), released in 1964. Roger was 13 at the time, assuming his official year of birth, 1951, is accurate. He shuffled between bands in the 60s, many featuring his brothers Lester (drums), Larry (percussion), and Terry aka Zapp (bass, vocals). All turned up on his 1976 debut album, *Introducing Roger*, credited to Roger & The Human Body. By now, Roger was deploying his trademark voice-box effect, the talking guitar device made famous by Peter Frampton's Show Me The Way. The album was no kind of hit and was released on the family's Troutman Bros imprint. Soon enough, Roger and family would be gracing another fraternal company, Warners. In between, Zapp were linked to P-Funk's Uncle Jam label when Bootsy took them under his wing, but Warners, according to Roger, offered them more dough.

Their debut, *Zapp* (1980), went Top 20 in the US, thanks to More Bounce To The Ounce, a pinging, popping funk smash with Roger's voice-box axe chanting the title over drums that sounded like Bigfoot stamping on poppadoms. It was designed for mindless dance mayhem, but the album was by no means brainless; Roger was a remarkably clean, precise guitarist, dropping jazzy and bluesy licks in exactly the perfect spots amid funky gimmickry, as Freedom, and the Brides Of Funkenstein-ish Brand New Player, exemplify. It's P-Funk, only tailored for the 80s. Its sunny, laidback feel found favour on the West Coast, and the album became a huge influence on LA rap, something music critics rarely mentioned. Ice Cube was a fan but tried to make his records *less* like Zapp because he feared their sound was a West Coast hip-hop cliche.

It was time for Zapp's guitar personality to step into the spotlight. *The Many Facets Of Roger* (1981), simply credited to Roger, kicked off with a zippy makeover of I Heard It Through The Grapevine, and utilised some surprisingly BB King-ish licks on Blue (A Tribute To The Blues) over scatty nightclub sound effects. Superman revealed another inspiration: Johnny 'Guitar' Watson. But the top tune was Maxx Axe. It opened up like Yes' Roundabout, added flamenco and samba, then burst into a lengthy vice-tight groover, mentioning a "mothership" and promoting his "freaking tool": Roger was now channelling his talkbox guitar through a Moog. There was even a touch of George Benson in acoustic mode at the end. The album went Top 30 in the US, an impressive showing for a guitar funk album.

It's hard to reconcile his tragic fate with his bubbly musical persona

Zapp II (1982) was just as strong, using singer Bobby Glover prominently and deploying a horn section to deliver numerous soul and R&B styles. Dance Floor and Doo Wah Ditty were breakout tunes, but by no means the only highlights. *Zapp III* (1983) gave us I Can Make You Dance (they weren't kiddin') and Heartbreaker. *The New Zapp IV U* (1985) was big in London's black clubs, because the slow jam of Computer Love was built for rub-a-dub *wining*. Its featured vocalist Shirley Murdock, wearing hair that made Phil Oakey's look symmetrical, would soon enjoy her own hit with As We Lay (Elektra), produced by Roger and penned by Larry Troutman with Zapp/Ohio Players' keyboardist Billy Beck. Roger delivered *The Saga Continues* (1985), featuring Bucket Of Blood, an R&B nightclub drama that was the antithesis of the mainstream soul of its era, and The Break Song, which acknowledged contemporary dance styles.



Zapp were a major touring act in the 80s and early 90s and their records' silly scenarios translated easily to an onstage party. But *Zapp Vibe* marked their last album for 14 years, broken by *Zapp VI Back By Popular Demand* (Zapp Town, 2003). This latter album was dedicated to Roger: he was no longer around.

It's difficult to reconcile Roger's tragic fate with his cheeky-chappy face and bubbly musical persona. On Sunday morning, 25 April 1999 he was leaving his recording studio in Dayton and found himself confronted by a lone gunman, who shot the guitarist several times. A car was seen driving away. It was soon found parked a few blocks distant; a body lay slumped inside. It was Zapp's Larry Troutman, who'd shot himself. Roger, 47, died in hospital that day. Nobody knows what was said during Roger's murder: there were no witnesses. Speculation focused on business problems or Larry's rumoured anger after he was fired as Roger's manager. As if the murder-suicide was not enough, further tragedies hit several of Roger's offspring, which I won't discuss here.

Zapp understandably quit for some years, but the band are now playing festivals across the US and old-school funk events. They brought the funk for the 80s and still deliver it. You can bet Roger is with them in spirit.

Ian McCann is priced out of the record market.

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...to write a column for *Record Collector*. Yay

Blues don't run the game

Once upon a time, we are told, they blues had a baby and they called it rock'n'roll. Cue short section to insert later about how the paternity here might be disputed, not to mention the maternity, because if rock'n'roll is anything, it's the product of a variety of parentages – but I guess "the blues, rockabilly, R&B, gospel and the post-war baby boom had a baby and they called it rock'n'roll" doesn't quite have the same ring to it and wouldn't fit easily on a T-shirt, unless it was one of those generic internet template ones with loads of words on like OLD ROCK'N'ROLL BARBECUE DADS WHO LOVE GUNS'N'ROSES NEVER DIE THEY JUST FLIP THE MEAT OVER WHEN IT'S DONE or something.

The above said, though, the blues and rock'n'roll have enjoyed a close relationship for many years, obvs. You can hear it in everyone from Chuck Berry to Elvis and it remains an important strain even for massively commercial pop acts like Beyoncé, Adele and the late Amy Winehouse, whose entire DNA was drawn from the history of female blues (and jazz) performers.

And when rock'n'roll turned into rock with the invention of amplifiers and the notion that albums need no longer be nests for singles, the blues was terrifically important. Everyone from Led Zeppelin to Eric Clapton went for long, loud workouts on songs that were either derived from the blues or just stolen from blues singers as a special tribute to their artistry. This new approach to the blues – which favoured sluggish, lengthy workouts over snappy jump numbers – was ideal for: a) making your concert longer; b) padding out your album; c) making you look credible; and d) giving your fans time to build their joints. It was also new, and therefore exciting.

But like all new ideas, it became less new as time went on, and soon it was, not to put too fine a point on it, old. The late 60s became the late 70s and a new generation of music fans came along who identified the blues not with an exciting musical revolution that threw out the old Tin Pan Alley ways, but with boring, interchangeable jam records where originality was replaced by a checklist that began with waking up this morning and ended with my woman doing me wrong. It was as if you could go to a festival, visit the toilet during a song, and return an hour later and the band would be playing the same song – or worse, the same guitar solo (rock blues has never benefitted any musician other than the singer and the lead guitarist).

All this was changing. This was, in part, because firstly pub rock had paved the way for shorter, snappier songs, but also because punk had almost entirely removed the blues from rock (exceptions being, eg, The Stranglers, who were basically The Doors on 78rpm). And if a new generation of fans had grown up during this time, then so had a new generation of musicians. There's a quote from Def Leppard's Joe Elliott in Michael Hann's excellent new book *Denim & Leather* to the effect that the new wave of British heavy metal bands were: a) quite happy to be called "metal"; and b) weren't bothered about the blues element of rock.

Bowie hired the two least bluesy men of the 70s – Fripp and Eno

Now bands like Iron Maiden and Judas Priest played songs that chugged and thundered along without (mostly) going into the sluggish boogie of their ancestors.

Pop, of course, was way ahead of the pack on this. The coolest act of the era(s) was David Bowie who swapped his powerful black influences for synths and pew-pew drums and hired the two least bluesy men of the 70s, Robert Fripp and Brian Eno – neither of whom had even sounded bluesy in 1971 – and invented 80s pop. And the most influential act of the 80s were, of course, ABBA, who were about as bluesy as a fridge. ABBA's victory is the victory of folk, of oompah and of Europe: you could no more imagine ABBA singing a blues song than you could imagine Robert Johnson going to see *Mamma Mia*. Add to that the fact that the worlds of soul and dance had already been transformed by disco, which was as near to mechanical music as the 70s could find. The blues was on its way out, unless you went to a jazz festival, or bits of 80s Glastonbury where you could find Taj Mahal or new bug Robert Cray moving things on a bit.

As time went on, the blues became something that, like rockabilly, like gospel, like soul, became part of a lost era, a useful reference set for collectors and historians, that wasn't part of the flow of pop anymore. And there they remain, occasionally turning up on page 34 of a heritage rock magazine, a reference in a box set reissue.

Where did the blues go? The easy answer is: everywhere. It's in every song you hear, from BTS to Kraftwerk, from Wet Leg to Mastodon. The blues had a baby, and its name was everything.

David Quantick's new novel,* Ricky's Hand*, is published by Titan.

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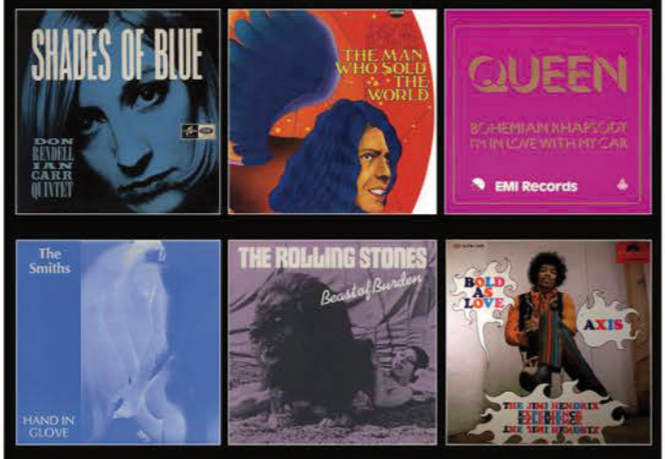

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Luke Haines writes the shuk out of rock'n'roll

The FFOTDE Index

Remember when you were 13 years old? You'd watched *The Monkees* during the summer holidays and Marc Bolan's show *Marc* on ITV when you came home from school. There were *Moondogs Matinee*, *Pauline's Quirkes* (with Flintlock), and *Get It Together* with Christian hunk Roy 'Mr Roy' North. You'd even seen clips of *A Hard Day's Night* on Michael Rodd's *Screen Test*. What you were going to do when you got out of school was be in a pop group. You would live in a beach house in California, shake your long hair, and sing groovy songs that would end the uncool hegemony of The Man. Girls would do sexy dances in front of you then drop at your feet. Boys would want to be you. You'd get to hang out with Paul McCartney, Johnny Fingers out of The Boomtown Rats, Phil Lynott, The Headboys, Debbie Harry and Bruce Foxton. Best of all you'd get to go in "the cage" on *Tiswas* and Chris Tarrant and Sally James would throw water over you.

Yes, some and all of this would happen. What no one really imagines is the dreaded final chapter of the immortal story: when you are still in a band, but the band has all but broken up, The lead singer has gone AWOL, along with the enthusiasm. Hope has evaporated, fun is an unknown word, and the future is not going to be as much fun as the past. This is known as the Futile Fanning Of The Dying Embers (FFOTDE).

The Clash set the bar high (or low) for the FFOTDE. Their disastrous *Cut The Crap* hangs in their back catalogue like their own picture of Dorian Gray. The more overrated *London Calling* becomes, the more terrible *Cut The Crap* becomes; a concentrated solution of all the bits that no one liked about The Clash in the first place: the clumsy sloganeering, the laddishness, Joe's mohawk, Bernie Rhodes. Instant signifiers for the final indignity.

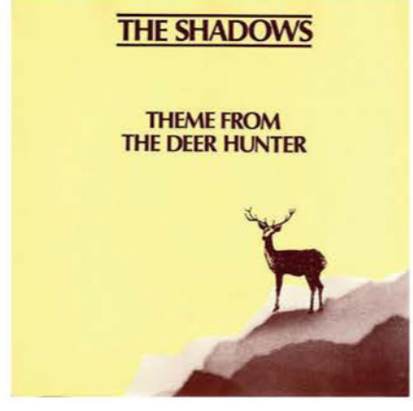
There was a lot of FFOTDE in the punky world of punk. The Adverts suffered most unfairly when their second album, *Cast Of Thousands*, which could have been a masterpiece, was hurled into the wilderness by a combination of no hits, awful muddy production and arriving when no one in the world wanted a new album by The Adverts. Perhaps the saddest case of FFOTDE was Buzzcocks' final elpee *A Different Kind Of Tension*. The fact that the late 70s were moving lightning fast was not lost on the Buzzers: "It's Only The Third Album", pleaded the legend on the record's spine. Yep, by 1980 Buzzcocks were no longer having hits and their album was available in every remainder bin (with the corner cut off – like the black spot of pop). It was the best 79p I ever spent.

Let no man doubt my love for The Shadows. Yet oddly, Hank and co have been valiantly and surprisingly "unsuccessful" for over 50 years. Their last big original instrumental single was (I'm discounting 1978's Theme From *The Deer Hunter* because in 1978 even my nan could have had a hit with Theme From *The Deer Hunter*) Maroc 7. Which means that the Shads have been heroically Fanning The Dying Embers since 1966.

The Shadows have been heroically Fanning The Dying Embers since 1966

The 90s put an almost post-modern slant on FFOTDE. That was when a band's career could be compressed thus: playing a gig at the Camden Falcon, getting signed by London Records, and getting dropped before the first single. Tiny Monroe, Powder, Silver, Charlie, Catch… they all managed to boil a pop career down into its purest form. Surely the award for the most 90s futile-dying-embers band must, inevitably, go to Menswear, who after managing to bang out a cool, insouciant debut album, quickly lost the plot and, like lambs to the slaughter, followed their A&R man to the HMV shop, where they were furnished with fistfuls of Gram Parsons, Emmylou, Townes, and Guy Clark CDs. The 'Swear devoured their new country-rock goodies like a Victorian gent with the clap necking arsenic and emerged from the recording studio with an alt. country album – to be released in Japan only.

Perhaps the greatest FFOTDE album – more of a statement – was the Pistols' *Great Rock'N'Roll Swindle*. What was it?



The soundtrack to a botched, misconceived movie? A grab-bag of old Pistols demos with some tat by Steve, Paul and Sid tacked on? A vehicle for Sid with Steve and Paul supporting and some tatty Pistols demos from '76? '*Sex Pistols: The Musical*' starring Malcolm McLaren, The Black Arabs and Ronnie Biggs? We'll never know. Perhaps less of a Futile Fanning Of The Dying Embers and more of a Do Not Go Gentle Into That Good Night.

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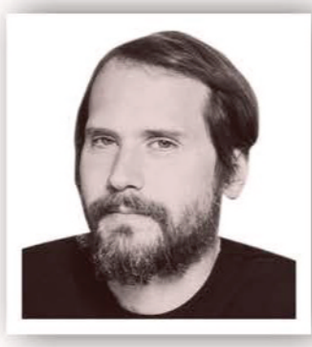
TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

BRIAN AUBERT

Silversun Pickups frontman on their sixth indie-rock set



What film could your new set soundtrack?
Let The Right One In.
Where were you when you first heard one of your songs on vinyl?
Huddled together in our old house in 2002, an early version of Kissing Families on a split 7". We were over the moon!
What was your favourite record shop when you started out?
Sea Level Records, Echo Park, Los Angeles, was our clubhouse.
What was your first record?
Cyndi Lauper *She's So Unusual*.

"I ALWAYS COME UP WITH IDEAS IN TOILETS"

What's the last album that you bought?
Juana Molina *Halo*.
What's the oddest circumstance that's inspired a song?
Back when I was at a show every night, weirdly, I always came up with ideas in bathrooms at music venues. Something about the muffled sound of the audio assault.
Who's taken music forward in the last decade?
Anna Meredith. Her show? Whoa!
Which of your songs is the most personally meaningful?
Quicksand. It goes deep into a lot of unfortunate incidents that I'm still trying to make sense of.
Of all the people you've worked with, who taught you the most?
Butch Vig. I dare anyone to hang out with him and not learn something.
What record that you own may surprise fans?
I know all of *The Little Mermaid*.
Which question do you wish people would stop asking you?
What's your wi-fi password again?
Dying peacefully on your deathbed, what'd you like to hear?
Tom Waits' Innocent When You Dream (78). It feels like it's time to leave and move on.

Silversun Pickups* Physical Thrills *CD, LP, coloured LP are on New Machine, 19 August.

LERA LYNN

The post-Americana singer-songwriter on her eighth set

What film could your new album soundtrack?
A James Bond film.
Where were you when you first heard one of your songs on vinyl?
At home, in Nashville, 2013, the test-pressings for *The Avenues.*
What was your favourite record shop when you started out?
In college, School Kids Records, Athens, Georgia.
What was your first record?
Bodyguard OST CD.
What's the last album that you bought?
Richard Swift *The Hex*.
What record made you want to go pro?
Sarah McLachlan *Surfacing*, when I was 13.
Have you kept studio notebooks?
I haven't done nearly enough documenting in the studio. I should arrange for a dedicated documentarian to do that.
Who's taken music forward in the last decade?
Andy Shauf. I was floored by his show.
What record are you looking for?
Ray Charles *Live In Concert*. I've never seen it anywhere.
Who'd you like to cover one of your songs?
James Blake, What Is This Body. If he covered any, I'd die.
Of all the people that you've worked with, who taught you the most?
My partner in crime, Todd Lombardo. He's taught me so much about opening my mind in songwriting and recording, and hence, the floodgates for creativity.
What fact about you may surprise your fans?
I love to hike, camp and build campfires.
Which album, on first listen, remains the most startling that you ever heard?
Radiohead *Kid A*. I had to pull the car over.
With whom would you most like to record?
Mark Ronson or John Congleton.

Lera Lynn* Something More Than Love *LP, CD are on Icons Creating Evil, 15 July.

JUDITH OWEN

London-Welsh chanteuse on her 13th studio outing

What film could your new set soundtrack?
It's a celebration of sassy, unsung ladies of 40s/50s jazz/blues, so a film about their remarkable lives.
Would you re-sequence any of your albums, given the chance?
No. I spend an inordinate amount of time sequencing with vinyl in mind – a curated listening experience.
Is there anything still unissued?
Hundreds of demos, tapes, phone memos – some gems that I'm keeping in reserve.
Have you done anything that fans may not know about?
Years ago, I recorded jingles to pay the rent, a lot of Richard Thompson's albums, some crazy jazz vocal improv behind Joe Frank, and 20-plus tracks of me creating a scatting choir.
With whom would you like to make a split 7"?
The Oscar Peterson Trio.
Do you remember when you first heard one of your songs on vinyl?
Ebb & Flow. I remember the crackle and hiss when the needle dropped and hearing myself with Russ Kunkel, Lee Sklar and Waddy Wachtel. Magical.
What was your favourite record shop when you started out?
Ray's Jazz, Covent Garden, and Rough Trade, Notting Hill Gate, London. Then Amoeba, Los Angeles, and now Peaches and Louisiana Music Factory in New Orleans.
What was your first record?
Stevie Wonder *Songs In The Key Of Life*.
What records made you want to go pro?
Stevie's *Songs*, Nellie Lutcher *Fine Brown Frame*, Annie Lennox *Diva*, Joni Mitchell *Night Ride Home*, Frank Sinatra *The Capitol Years*, Aretha Franklin's Respect, Oscar Peterson *Night Train*, and Rachmaninov, Chopin and Debussy.
Was anyone in your family a musician?
My father was an opera singer at the Royal Opera House, Convent Garden, for 35 years. My childhood weekends were spent at rehearsals.
Have you kept studio notebooks?
I have "memory boxes" that I'll go through one day.
What's the oddest circumstance that's inspired a song?
An astonishing documentary about second-hand sex bots and their owners.
Who's taken music forward in the last decade?
Jacob Collier.
What's your most prized music item?
Nellie Lutcher *Real Gone Guy* LP – rare and racy! I've been collecting 78s since I was a kid.
Who'd you like to cover one of your songs?
Michael Buble or Jamie Cullum, Moonlight.
Which of your songs is the most personally meaningful?
Conway Bay, a love song to my Welsh roots.
Of all the people that you've worked with, who taught you the most?
John Fischbach, who let me be my authentic self in the studio.
Would you change any of your album artwork, given the chance?
Most prior to *Ebb And Flow*.
What fact about you may surprise your fans?
I'm happiest in the water, snorkelling and boogie-boarding.
If you had a record-listening party, what'd you play, and who'd you invite to discuss it?
My *Come On And Get It*, and Jamie Cullum.
With whom would you most like to record?
Herbie Hancock.

"I'VE COLLECTED 78s SINCE I WAS A KID"

What's your favourite songwriter's most memorable lyric?
Joni Mitchell: "I guess you abuse all the things you can't handle, you are acting like a vandal."
What unfulfilled ambitions do you have?
To stage a jazz musical based on jazz/blues women's stories, and a classical opera about The Muse.
Which of your homes should have a blue plaque?
My current London home.
Dying peacefully on your deathbed, what'd you like to hear?
Debussy's Clare De Lune.

Judith Owen* Come On And Get It *is on Twanky, 16 September.

Photos: (Lera Lynn) Alysse Gafkjen (Jens Johansson) Alex Kuehr

JENS JOHANSSON

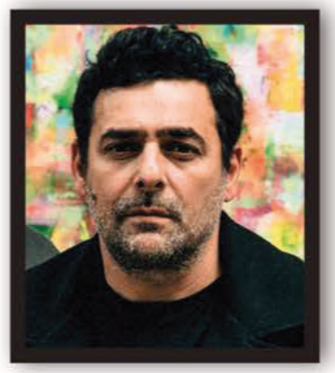
Stratovarius keyboardist on the metallers' 16th opus

What film could your new album soundtrack?
Humans Gone Bananas.
Is there anything still unissued?
A lot, mostly video. Also, Matias [Kupiainen] had a band, Fist In Fetus, Timo [Kotipelto] had Filthy Asses, and I also had a hobby band, Bakteria.
Do you remember you when you first heard one of your songs on vinyl?
Yngwie Malmsteen's *Rising Force*, 1984. We had some beer. Nice!
What was your favourite record shop then?
Tower Records.
What record made you want to go pro?
Deep Purple *Made In Japan*.
Is anyone in your family a musician?
My father was a jazz pianist/composer and did the theme music for *Pippi Longstocking*. My brother Anders is a drummer for Manowar, Hammerfall, Blue Murder and Rising Force.
Which of your songs is the most personally meaningful?
Winter Skies – homesick.
Of all the people that you've worked with, who taught you the most?
Jonas Hellborg – a very philosophical approach to life as a musician.
What backstage incident makes you laugh most?
Ginger Baker was the rudest person I ever worked with (and that says a lot!) Fantastic, *and* scary. He generated multiple incidents on a daily basis. He was very particular about how his tea was prepared, and many a German waitress got an earful of extremely offensive references to Hitler and World War Two!
Which album, on first listen, remains the most startling that you ever heard?
Meshuggah *Chaosphere*.
Which question do you wish people would stop asking?
Was Yngwie really an asshole?
Not at all!
What's your favourite songwriter's best lyric?
Kevin Moore's *Dead Air For Radios*. It's fantastic.

Stratovarius* Survive *180g eco-LP, blue, violet 2LPs, CD are on earMUSIC, 23 September.

DANTE GIZZI

Gun man on their fresh retreads collection



Tells us about the new compilation.
It's our singles, re-recorded acoustically, with a lounge vibe.
If you could re-visit any of your albums, what'd you change?
I'd redo *01416326326*. The demos were kickass.
What's the oddest circumstance that's inspired a song?
No Substitute. One Saturday, this woman in her twenties ran past my house naked, a car pulled up, and two males tried to get her in. I phoned the police, and they sorted it out. Scary.
Of all the people that you've worked with, who taught you the most?
Mick Jagger's advice for playing stadiums was a great insight.
What's your favourite songwriter's best lyric?
Paul McCartney: "And in my hour of darkness, she is standing right in front of me."
Where were you when you first heard one of your songs on vinyl?
Taking On The World test-pressings in each band member's house, and our studio, 1989.
What backstage incident makes you laugh most?
At a Dutch festival, I played bass and managed to wrap the cable around my legs so many times that I couldn't walk. When the band left the stage, I waddled like a duck and fell head-first downstairs.

"I PHONED THE POLICE. SCARY."

What was your first record?
Rose Tattoo *Rock'N'Roll Outlaw* LP.
What's the last album that you bought?
The Staple Singers *The Greatest Hits*.
What record made you want to go pro?
Prince *Purple Rain*.
What unfulfilled ambitions do you have?
To play New York Madison Square Garden.
Dying peacefully on your deathbed, what'd you like to hear?
Talking Heads, This Must Be The Place.
What's next?
We're working on a studio album for early next year.

Gun* Calton Songs *coloured LP, CD are on Cherry Red, 14 October.

TONY DOLAN

Venom Inc frontman on them metallers' latest studio offering

What film could your new set soundtrack?
It's about our journey through life and beyond. Mantas [Jeff Dunn, guitar] sent me a song about his death experience following his heart attack, There's Only Black. A movie? *2001: A Space Odyssey*.
If you could re-visit any of your albums, what'd you change?
Possessed's production isn't so good, nor is *Temples Of Ice* and *The Wastelands*.
Is there anything still unissued?
Lots of old tapes, live, very basic rehearsals, and home recordings.
Have you ever thought of doing a compilation of your side-projects?
Yes. There are too many to list, but a set will come including Sabbatonero and Dryll.
With whom would you like to make a split 7"?
Metallica.
Where were you when you first heard one of your songs on vinyl?
At the Mayking label office – the white label of *Future Warriors*.
What was your favourite record shop when you started out?
A bicycle shop on High Street, Wallsend, Tyne & Wear, that sold albums and singles.
What was your first record?
I stole Queen's *News Of The World* from a store in Windsor, Ontario, Canada, when I was 12 [*laughs*].
What's the last album that you bought?
Black Sabbath *13*.
What records made you want to go pro?
The Dickies' *The Incredible Shrinking Dickies*, and *Motörhead*.
Was anyone in your family a musician?
My grandmother played the organ.
Have you kept studio notebooks or the like?
Lyric notes, 1/4" studio tapes, and an original 2-track recording demo that I paid £40 for.
What's the oddest circumstance that's inspired a song?
Under the stage while working on *The Plantagenets* for the Royal Shakespeare Company, the opening theme music inspired Blackened Are The Priests.
Who's taken music forward in the last decade?
Ghost, Arch Enemy, Behemoth, Sabaton, Jinjer, Septic Flesh.
Have you ever collected anyone?
Motörhead.
What record are you looking for?
The Angelic Upstarts' The Murder Of Liddle Towers 7".
Who'd you like to cover one of your songs?
Slayer, Temples Of Ice, or Metallica, Metal We Bleed.
Of all the people that you've worked with, who taught you the most?
Lemmy. He played honestly, from his heart.
Would you change any of your artwork, given the chance?
Temples Of Ice was dreadful and *The Wastelands* had zero connection to the music.
What fact about you may surprise your fans?
I was in the first *Judge Dredd* film.
Which album, on first listen, is the most startling that you ever heard?
Slayer *Reign In Blood*.
If you had a record-listening party, what'd you play, and who'd you invite?
The Rise And Fall Of Ziggy Stardust And The Spiders From Mars. Sting, Dave Grohl, Steve Vai, James Hetfield, Lars Ulrich , Brian May.
Who'd you most like to record with?
Metallica, Queen.

"I STOLE A NEW QUEEN ALBUM, AGED 12"

Which of your former homes should have a blue plaque?
14, Wiltshire Gardens, Wallsend, Tyne & Wear, and the plaque reads: The Demolition Man, Tony Dolan, hid in a cupboard upstairs in his room in this house to hide from his mother when playing hooky from school, but, as it was too small, he couldn't close the door, so she found him!
If you drove an ice cream van, what'd it play?
In League With Satan [*laughs*].
Dying peacefully on your deathbed, what'd you like to hear?
Snow Patrol, Chasing Cars.
Pure peace.
What's next?
A book around Christmas, and then another on my story.

Venom Inc* There's Only One Black *is on Nuclear Blast, 23 September.

33⅓ minutes with... Kiki Dee

Interview: Lois Wilson

Born Pauline Matthews in Bradford in 1947, Kiki Dee made her debut at 16 with 1963's Early Night for Fontana. In 1970 she became the first UK singer to record an album, *Great Expectations*, for Motown, then after signing to Elton John's Rocket label in 1972, she enjoyed Top 20 success with singles Amoureuse and I've Got The Music In Me from 1973 and '74 respectively. In '76, she hit the UK and US No 1 with the year's biggest-selling single, Don't Go Breaking My Heart, her duet with Elton John, and the pair reunited in 1981 on a cover of the Four Tops' Loving You Is Sweeter Than Ever and then again on True Love in 1993. In 1988, she took the lead role in West End musical *Blood Brothers*, receiving an Olivier Award nomination the following year for Best Actress in a Musical Category. Since 1995, she has been collaborating with Carmelo Luggeri; their fourth – her 13th – album, *The Long Ride Home,* is issued this month.

First there was Elton, now Carmelo. You clearly like a good collaboration.
Oh, I do. Steve Brown, who worked with Elton John, introduced me to Carmelo and suggested we work together. He thought we should just go out and play acoustically together and there would be no pressure. And he was right. We write together, we record together, we perform together. We can be musicians rather than pop stars. It's easy and I like going at my own pace.

Where did your love of music begin?
My older brother was a rocker. He was into Elvis, Jerry Lee Lewis and Fats Domino and that was my introduction. When I heard Brenda Lee's Sweet Nothin's, that was it.

At 15, you left school and started working at Boots. At the same time, you sang three times a week at the Astoria Ballroom in Leeds. Were your parents supportive?
They hadn't had an opportunity to express themselves when they were young, and they realised I needed to. I was a bit of a go-getter, and my dad recognised my talent and really helped me move it forward. When I got spotted singing at the ballroom and was offered an audition with Fontana in London, my dad drove me down and we stayed in a bed and breakfast. It was terribly exciting. It was 1963, the world was changing so incredibly quickly and suddenly I was a part of it. The songwriter, Mitch Murray, was there and wanted to call me Kinky Dee but I thought it was too gimmicky, so we settled on Kiki.

Did you see yourself as a soul singer because you recorded a lot of soul songs: Tammi Lynne's I'm Gonna Run Away From You (as Why Don't I Run Away From You) in 1966 and Teddy Randazzo's

"John Lennon came along. He told me I should wear leather like Suzi Quatro"

On A Magic Carpet Ride in '68, which became a northern hit?
I didn't have a clue who I was as a singer, but Fontana put me in the studio and gave me the songs to sing and I took the opportunity they gave me. I loved Dusty Springfield and I loved Motown, so I was happy.

You were a back-up singer for Dusty, weren't you?
I was totally starstruck – I was on Little By Little and Some Of Your Lovin'.

How did you become the first UK singer to then sign to Motown in 1970?
Someone's son at Tamla had heard my music, I have no idea how, and my manager Vic Billings, who also managed Dusty, got a call from Detroit. They wanted a European artist to go out there for 12 weeks to record and I thought they must be joking: why did they want a white girl from Bradford? But I went out there and I worked with producer Frank Wilson. I was so open to it, though I came home disappointed when I never got a hit single because I thought this was it, I was going to be a big star.

That came with Elton John. When did you first meet him and what were your first impressions?
The first time we met, and it was very brief, was in 1970 when I was doing the *One More Time!* TV show and he came in and did some backing vocals. He looked very hippie-ish. He had long hair and platform shoes and a handbag slung over his shoulder. I thought he looked interesting.

How did you then get signed to his label?
When I came back from Detroit, I was at a bit of a loss as to what to do next. I rang John Reid, who was working at EMI on the Motown catalogue, and he asked if I wanted to meet Elton, who was starting up a label. I remember going to his rock star flat in London. This was in 1972. Neil Young was coming over that night, Sheila, his mum, was coming over, too. Someone asked me to get the champagne glasses out of the cupboard, so I went into the kitchen, slid the cupboard door over and managed to knock them all out. There was this huge crashing and they all smashed. Elton came rushing in and thought it was the funniest thing he had ever seen. He was really great to work with. He encouraged me to write my own songs; he really believed in me.

How did Don't Go Breaking My Heart come about?
Bernie Taupin had written the lyric and Elton was going to do it as a solo song. But I went into the studio to do some backing vocals and while I was there Gus Dudgeon, Elton's producer, suggested we do it as a duet. He played me a version of it and Elton was singing my parts in this high voice. I thought it sounded funny, but I said yes. Elton recorded his vocal in the US and I did mine in London. They pieced them together, released it, and it took off.

It's very Motown in feel. Was it a homage to Marvin and Tammi?
Elton and I both loved Motown, we bonded over it.

You went on tour with Elton in the States soon after the song hit. What are your memories of that?
We did Madison Square Garden and John Lennon came along with May Pang. After the show we were hanging out at the Plaza hotel where we were staying. He was very down-to-earth; he told me I should wear leather like Suzi Quatro. Elton was in another hotel across the square, and we were waving across to him. It felt very rock'n'roll.

You're 75 now. How do you look back and forward?
I'm proud of my past, happy in my present, and in terms of the future I just want to carry on doing what I'm doing now.

The Long Ride Home *is on Spellbound.*

Photo: Mick Rock

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THE RC INTERVIEW

"I WAS A PROPER 80s ROCK STAR"

With pin-up good looks and a refusal to toe the Year Zero party line, **Billy Idol** was dismissed by the music press as a major-label plastic punk. Yet 45 years on from his recording debut with Generation X, his music has survived to tell a very different story, one of masterful songwriting and unashamed showmanship. Here, the ace face of the late 70s charts his transition to leather-clad staple of 80s MTV on the back of hits such as White Wedding, Eyes Without A Face and Rebel Yell, and confirms his aversion to stasis. "You can't always stay in your comfort zone, it's boring," he tells **Lois Wilson**.

Born in Stanmore, Middlesex in 1956, William Broad spent his years from age two to six in Long Island before his family returned to the UK and eventually settled in Bromley. Music provided a lifeline: first, The Beatles and the Brit Invasion bands, then the Stooges, New York Dolls and the CBGB scene.

On the edge of the Bromley contingent – he was friends with Steve Bailey aka Severin and almost joined Siouxsie and the Banshees – he started an English degree at Sussex University ("to help with my lyrics," he tells *RC*) but dropped out after receiving a postcard from Bailey telling him about the Sex Pistols. "He said, 'Get back to London,'" Idol says, reliving the moment as if it were only yesterday. "'You've got to see this band. It's what we've been waiting for.'"

Inspired to form his own group, he met bassist Tony James through a *Melody Maker* ad, and the pair joined Chelsea with Gene October but left soon after. They took Chelsea drummer John Towe with them to found Generation X, who during the period 1976-'81 issued three albums – *Generation X*, *Valley Of The Dolls* and *Kiss Me Deadly* [as Gen X] – and a handful of singles including King Rocker, which hit No 11.

In 1981 they split, Idol moving to New York to launch a solo career. A darling of the newly launched MTV, he helped soundtrack the early 80s with Hot In The City, White Wedding, Eyes Without A Face and Flesh For Fantasy while 1985 UK re-releases of White Wedding and Rebel Yell peaked at No 6 and a live version of Mony Mony hit No 7 in '87, while 1990's Cradle Of Love reached pole position in the mainstream rock chart.

Just prior to the latter's release, Idol was involved in a near-fatal motorcycle accident which resulted in him getting a steel rod put in his leg. Since then, his recording has become sporadic: he's recorded just three albums: 1993's *Cyberpunk*, his dance-rock crossover experiment; 2005's *Devil's Playground*, which saw a return to the punky-pop of Generation X and his early solo material; and 2014's more contemplative *Kings & Queens Of The Underground*. But he's made numerous guest appearances, most notably with The Who, joining them onstage in 1989 for *Tommy*, in 1996 for *Quadrophenia*, then in 2015 with Pete Townshend for *Classic Quadrophenia*. He's also worked with Miley Cyrus, performing Rebel Yell live with her in 2016 and guesting on her 2020 *Plastic Hearts* album, while in 2018 he reunited with Tony James in *Generation Sex*, the line-up completed by Steve Jones and Paul Cook. In 2021 he issued *The Roadside* EP and this October he's back on the road.

"I'm just doing what I've done from the beginning, he says, "trying to keep it fresh while having a lot of fun."

What was the first record you bought?
The Beatles' She Loves You. It was summer 1963; I was seven. We'd been living in Long Island, and we had come back to England and the music scene was exploding. I was very American: it was sneakers not plimsolls, cops not bobbies, elevators not lifts, soccer not football; and when we were playing it was, "Give the ball to the American kid and we can hack him down." I was struggling to fit in and somehow music gave me something that made sense. I had come from a country where the summers were really hot and the winters were really cold, there were blizzards, snowdrifts and tornadoes. In England it was just grey, it wasn't even black-and-white. But the music, The Beatles, The Rolling Stones, The Who, The Animals, Them… here was the colour that was missing in everyday life. It made me feel at home, it made *sense*.

Your mum was religious.
She was brought up by nuns then when she met my dad she converted from catholic to Protestant. My sister and I went to Sunday school, and I gave my first public performance in church reading from The Bible at a Christmas service. My mum took me to see [1961 Nicolas Ray-directed film] *King Of Kings*, and for me it wasn't just about Jesus, it was learning about Israel at the time of the Romans, and that appealed, the history side of it.

Your mum was also a music fan...
She loved jazz, Count Basie, Duke Ellington, Louis Armstrong, Ella Fitzgerald; also, the Broadway musicals: *My Fair Lady*, *Camelot*, *South Pacific*. She was from a musical family. They were Irish – my grandmother could play 14 instruments, the piano, violin, clarinet, accordion, banjo, viola… and she wrote her own music. My granddad played the drums. My uncles played sax and bass and mum sang. They were the O'Sullivans and had a group on a Saturday night at the little hotel they were running.

What about your dad? What was he like as you were growing up?
He was conservative, voted Conservative. He wanted me to work for him, he was a salesman, he hired out and sold power tools. He became a different man when he was working: suddenly all his lights would come on when he was selling tools, he was like Bill Clinton with all the charisma. I knew I could

Photo: Michael Muller

Sneer we go: Billy Idol shouts his mouth off

Photo: Michael Muller

Man and boy (clockwise from left): Billy reunited with his dad shortly before William Sr's death in 2014; with Dad as a kid in the early 60s; Idol the *NME* cover star with Generation X and as a solo artist

never sell power tools; I just couldn't get excited about Skilsaws or rawl plugs. The only thing I can sell is me. I can sell Billy Idol. Which is what I did.

When did you start thinking about being in a group?
From the beginning, really. I was friends with a few kids a year older than me at school and they started taking me to gigs. They took me to see Black Sabbath a month before their first album was released, so we were hearing the bowels of hell, and we were like, what the fuck is this? This is incredible. We were caught up in it. We talked about being in groups all the time. At 16 I got an Epiphone Riviera [guitar] with money I saved from my double paper-round money, and I started to teach myself properly. Nothing really happened until I went to Sussex University [to read English Literature] when I was in a little group. We didn't have a name, but we played the cafeteria on a Friday night, and we did The Animals' We Gotta Get Out Of This Place and Larry Williams' Slow Down. I was looking back to before the progressive era to a simpler time when music was shorter and made statements. We also did the village hall in Burnt Ash and a bunch of greasers came in and threw things at us, which put us in good stead for punk.

You mention covering The Animals and Larry Williams. What other musical influences were feeding you at this point?
I was very much into the New York Dolls, The Velvet Underground, David Bowie, Roxy Music, The Flamin' Groovies, The Stooges and Iggy Pop, The Modern Lovers… We were also gravitating towards Can and Kraftwerk – they were super-important.

And then the Sex Pistols came along, and everything changed.
I was friends with Steve Bailey [aka Steve Severin, Siouxsie and the Banshees' bassist]. He saw the Sex Pistols play and sent me a postcard saying, "Here is the band we've all been waiting for."

You first saw them on 30 March 1976, at London's 100 Club. What was that like?
It was amazing and answered the big question for our generation, which was: what are we going to do? We'd lived through the 60s and early 70s, we'd seen how those decades' youth had reacted to their surroundings, but this was our time and the Sex Pistols showed us the way. We didn't know what it meant for the future, it was about the right now, about living in the moment.

You met bass player Tony James through an ad in *Melody Maker*. Were you like-minded souls from the off?
We met at the Ship pub on Wardour Street, and we clicked immediately. He'd been in London SS with Mick Jones [later of The Clash] and Brian James [of The Damned]. He knew the London scene.

The pair of you then went and joined (punk band) Chelsea.
I had nearly joined Siouxsie and the Banshees, but they really needed a lead guitarist, and I knew I wasn't good enough, I was a rhythm guitarist and also Siouxsie was going to be the singer and even though I didn't think I could sing, I wanted to be the singer. But I answered an ad in the *Melody Maker* from John Krivine of Acme Attractions – he wanted his own band as Malcolm McLaren had the Sex Pistols. John Krivine had Gene October lined up as the singer: he was older than us, more retro, and Chelsea were more a retro band than a punk band. Still, I went for an audition and got in as the guitarist. We didn't have a bass player so I told John Krivine I had this mate, Tony, who could play bass and he said rather cannily, if you two can write songs he's in the band. So, Tony and I wrote Ready Steady Go – that was the first song we ever wrote together. Our first gig was at the Chelsea Potter pub where we did Ready Steady Go and a cover of The Equals' Baby Come Back.

At what point did you and Tony decide you were going to form your own group?
After Ready Steady Go, we wrote the follow-up, Youth Youth Youth, and it was obvious that Gene couldn't sing that song – he was 30! It was obvious we were writing songs for us to play and for me to sing so we needed our own band.

You and Tony formed Generation X with Chelsea drummer John Towe (soon to be replaced by former Subway Sect drummer Mark Laff) and Bob 'Derwood' Andrews, a 17-year-old guitarist from rock group Paradox.
We got the name from the Jane Deverson and Charles Hamblett paperback of the same name which I had on my bookshelf at home. We said to everyone we knew, "How about the name Generation X?" No one liked it so we knew we were onto something. [Laughs] It was all about going with your own feelings. It didn't matter what anyone else thought.

"WE DIDN'T KNOW WHAT IT MEANT FOR THE FUTURE, IT WAS ABOUT RIGHT NOW"

"We were learning on our feet" – Generation X in August 1977 (l-r): Tony James, Billy Idol, Derwood Andrews, Mark Laff; (inset right) Idol in 1978; (far right) in full flight onstage in October 1977 around the release of Wild Youth

While The Clash and the Sex Pistols espoused their Year Zero ideology, you had no problem with wearing your 60s influences on your sleeve, did you?
We didn't think the older bands were the enemy – that was the Pistols' and The Clash's thing and with punk we weren't all the same. If you think about the CBGB's scene, Blondie weren't like Talking Heads, Talking Heads weren't like The Dictators, The Dictators weren't like Suicide, Suicide weren't like Television etc. And then on the UK punk scene, The Clash weren't like the Pistols, the Pistols weren't like Generation X, Generation X weren't like Buzzcocks, Buzzcocks weren't like Siouxsie and the Banshees… That was the point. All the groups didn't have the same MO and that was really important. You had to have your own mind. Even though the groups on the punk scene were connected you had to be who you were. Me and Tony had grown up loving rock'n'roll and it would have been ridiculous for me to say I hate The Beatles when they meant the world to me as a seven-year-old. It would have been a lie to say I didn't love those groups: punk rock was about telling the truth. Maybe Johnny Rotten did hate The Beatles, but Mick Jones loved The Rolling Stones – he looked like he wanted to be Keith Richards so were they really saying, "No Elvis, Beatles, or The Rolling Stones?"

You worked with producer Phil Wainman on your first two singles: 1977's Your Generation and Wild Youth. He'd had huge success with The Sweet and the Bay City Rollers. Was it a good coupling?
Phil Wainman hated us. He was used to working with The Sweet who just sang on their records, he did their backing tracks. We spent three days trying to get the Wild Youth backing track right. He was tearing his hair out. When we did the dub version, he left the studio. He said, "I can't stand this, you don't know what you are doing." But it's one of the best things we ever did. He just didn't understand it.

Your Generation got to No 36 and you were on *Top Of The Pops*. How was that?
One of the reasons we got on *Top Of The Pops* was the Phil Wainman connection, because all of his groups went on *Top Of The Pops*. We also did the Marc Bolan show [*Marc*] which was great. Marc really supported punk and we played live on the show which was incredible. Punk was a real learning curve. We were learning on our feet.

Martin Rushent produced your 1978 self-titled debut album, which hit the Top 30 and spawned your third single, Ready Steady Go.
Phil Wainman didn't want to produce the album which wasn't surprising, so we got in Martin Rushent. He'd worked with The Stranglers and understood punk and what we were about and what we wanted to sound like. It was basically our live show in the studio.

What do you remember of working with Ian Hunter on 1979 second album *Valley Of The Dolls*?
I remember writing and rehearsing the songs, but I hardly remember recording them at all. Tony loved Mott The Hoople and it was his idea to get Ian Hunter in to produce. As I'd picked Martin Rushent for the first album it only seemed fair. It wasn't a bad idea. Tracks like Paradise West really hold up and I've got a new appreciation for the album because Billy Morrison, who plays guitar in my band now, really loves the album, so we've been playing it a lot. But for me it was a bit too "normal rock" if you know what I mean, and not enough punk energy. I liked what we did on the first LP, and I felt we moved on a bit too quickly, but Tony was very influenced by what The Clash were doing, and The Clash had moved on from punk rock to *Give 'Em Enough Rope*.

You had a lot more creative input with the third album, 1981's *Kiss Me Deadly*, issued under the name Gen X.
In many ways, it was a Billy Idol solo album, or at the very least the foundations. We got in Keith Forsey to produce, who was great. I was listening to electronic music as much as I was rock and I wanted someone who understood both. I wanted to create music we could remix and Keith got that. But the album wasn't a hit and we released Dancing With Myself which, for me, was what I wanted to be doing as a single. We released it twice and it only made No 62. In the UK, music moves so fast, fashions change, and it felt like maybe this was the end. Chrysalis were keen for me to go solo, Bill Aucoin our manager was supportive, too. I took Keith Forsey with me. It seemed like the right time to go for it.

So, you went back to the States and launched your solo career with the 1981 EP, *Don't Stop*.
Yeah, and when I got to the States, for a little bit of time I was thinking, who is

Idol pleasures (this page, l-r): the MTV staple; giving the camera some lip, 1986; with guitar sidekick Steve Stevens, 1984; Idol and Stevens in the studio with Keith Forsey and Tommy Vicari, 1989

Billy Idol? I knew who Generation X were, but Billy Idol? But I got to New York, and I found that Dancing With Myself was being played in all the clubs. It was like I'd found my audience. The Pretenders had done an EP, it had done well, and it seemed this was the way for a UK band to enter the US market. So I did the *Don't Stop* EP with [Tommy James and the Shondells cover] Mony Mony and we added [an edited version of] Dancing With Myself and two other tracks [Baby Talk and Untouchables]. At the same time, we recorded Hot In The City but we held that back. When we released it, it got in the US chart but then MTV came along, and it exploded. After [1982's] White Wedding got in the US Top 5 singles and [1983 second album] *Rebel Yell* got to No 6 in the US albums and the single got into the Top 10 I knew I'd made it. I was a proper 80s rock star.

You embraced MTV from the beginning.
Bill Aucoin had been a TV producer and he knew MTV was coming a year before it happened. He knew they'd need artists who embraced video as an art form. We did videos for White Wedding and Dancing With Myself and they loved them: they were playing White Wedding once an hour because they didn't have enough videos to fill 24 hours. For us it was like creating a new world map. Initially, the radio didn't want to play my records – they didn't believe punk rock sold advertising dollars on the radio. The people watching MTV, though, started phoning into the radio stations and then they had to accept it. The landscape was changing, attitudes were changing, it was like punk rock again. It was a big fuck-you to the old establishment. It was, "Go suck eggs, we don't care, your time is up".

New York guitarist Steve Stevens has been integral to your solo career since the beginning. How did you meet in 1981?
Bill Aucoin introduced us; he thought we'd work well together. I said to Steve, I've got this *Don't Stop* EP and I need to put a band together to play live. Why don't you help me, and we'll see how things go? If you enjoy what we're doing and it's working, maybe we can carry on playing together. So, we put the band together – we got in bassist Phil Felt and drummer Steve Missal – and we started writing. I could immediately see with Steve I could do so much and expand my musical horizon and do an amazing amount. What he was capable of really extended the playing field, so I could do an Eyes Without A Face, I could do a Prodigal Blues, I could do a White Wedding, I could do whatever I wanted with Steve.

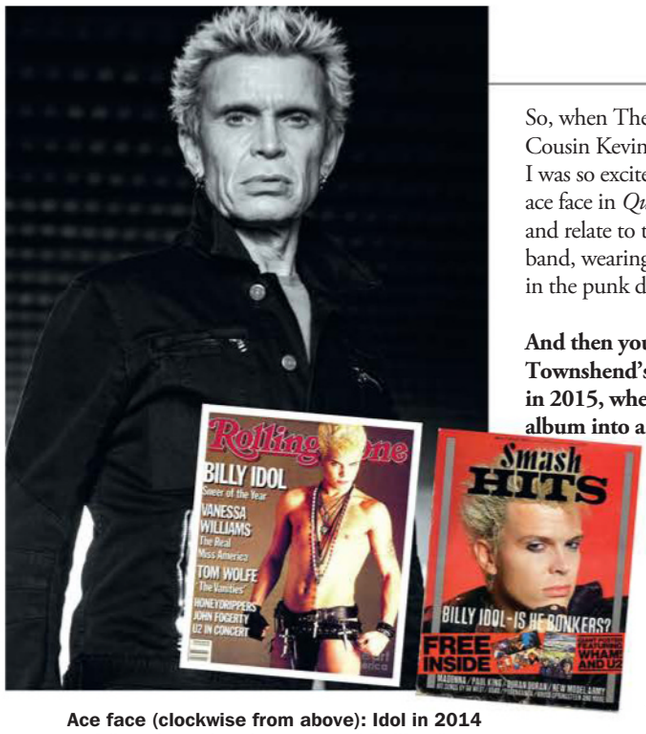
Was it an exciting time?
Super exciting: there was Prince, Madonna, Cyndi Lauper and Billy Idol. We were part of this new 80s music scene.

You hit peak success in the UK in 1985 when White Wedding and Rebel Yell were re-released as singles, and both hit No 6. How did you go write those anthems?
A lot of the songs started in my apartment at 1 Sheridan Square. I had a mattress, a settee I got off the street, a trunk from England I could put my feet up on and a black-and-white TV. I would sit on the floor strumming on an acoustic or my unplugged Epiphone Riviera and with Rebel Yell, I was humming away and suddenly I got the words, "Last night a little dancer came dancing to my door/Last night the little angel came pumping on my floor." If you've seen The Beatles *Get Back* movie, it was very much like how Paul McCartney came up with songs: you'd have nothing and then suddenly it would start happening.

With huge fame came trappings: you were abusing drugs and alcohol. And then, on 6 February 1990, you were involved in a near-fatal motorbike accident. How did that affect you?
It was a wake-up call. I didn't know if I was going to lose my leg. I didn't know whether I'd ever perform again or make music again.

You wrote about the experience on Bitter Taste, a track on 2021's *The Roadside* EP, your first music in seven years.
We were in the beginning of the pandemic, and it felt too early to write about the effects of it. We were still in the eye of the storm. It was so new, no one knew what was going to happen. But it was clear it was a watershed moment and some people's lives would be changed forever. Everyone was feeling reflective, and I went back to the period when I had the accident, a time when I didn't know what was going to happen but a time I eventually got through. It was cathartic and a time when something good came out of something bad. Because eventually I put the drugs and the drinking on the backburner.

"I DIDN'T KNOW IF I WOULD LOSE MY LEG. I DIDN'T KNOW IF I'D PERFORM AGAIN"



Ace face (clockwise from above): Idol in 2014 and (inset) gracing the covers of *Rolling Stone* and *Smash Hits* at the height of his 80s fame

Going back to just prior to the accident, you'd just finished recording *Charmed Life*, your fourth solo album, which hit No 15 in the UK and No 11 in the US.

I was lucky in that sense that that was in the can, and we'd done the single Cradle Of Love. The focus was on me getting better so I could go out on the tour that was already booked to promote it. And I did get better and did the shows with a limp and a cane.

***Cyberpunk* [1993] saw you working with a new producer, Robin Hancock, and introduced a very different-sounding Billy Idol.**

I'm not sure it was truly successful, but I had a lot of fun doing it. I was still interested in putting dance with rock music. I was listening to a lot of early Prodigy, I loved The Orb and Future Sound Of London and at the same time I was listening to grunge, so I put it all together to see what came out of it. The point is, you can't always stay safe, you can't stay in your comfort zone, it's boring. You've got to try things, experiment. I was just enjoying it and not thinking too hard whether it was right or wrong.

The Who have always been a reference point for you, going back to Generation X. What was it like guesting with them live for *Tommy* in 1989 and *Quadrophenia* in 1996?

Standing next to Pete Townshend onstage, him playing his guitar live, that was an incredible experience. Tony and I wrote Your Generation as a kind of answer record to The Who's My Generation. We just turned it around on them. We really connected with that gang mentality they had, the intensity, the confusion, the "can't explains" in life. They were reacting to the grey of early 60s life, we were reacting to the grey of 70s life. When I went solo, I got Jeff Stein in to do the Rebel Yell video because he'd done The Who's *The Kids Are Alright* film documentary. So, when The Who got me in to do the role of Cousin Kevin for *Tommy*, I went over the top. I was so excited, such a fan, and then being the ace face in *Quadrophenia*, I could understand and relate to that, as the leader of my own band, wearing designs by Vivienne Westwood in the punk days.

And then you got the call to sing on Pete Townshend's *Classic Quadrophenia* album in 2015, where he adapts the *Quadrophenia* album into a classical piece.

Doing that with the Royal Philharmonic orchestra and then doing it live in London, at the Tanglewood [in Lenox], [New York's] Metropolitan Opera House, and [LA's] Greek Theatre, it was quite incredible.

More recently you collaborated with Miley Cyrus. Was that a thrill, too?

Definitely. She's got guts, spirit, she wants to push things, do things differently and she's learning and getting better all the time. We duetted on Rebel Yell [at 2016's *iheartradio* music festival] and when she did [2020 album] *Plastic Hearts* she told her producer Andrew Watt how she wanted to do a song that was like a Billy Idol song. Andrew and I had just met, and he said, "Let's do one with Billy, then." We wrote Night Crawling together and recorded it, which was great.

What's next?

We're looking at doing things differently. We want to release more material more quickly so we're going to be looking at doing a series of EPs so we can just get the music out there to our audience as soon as we've recorded it. Also, I'm looking to go out on the road with Steve Jones and Paul Cook as Generation Sex again for a few weeks sometime next summer. We did that back in 2018 and that was a lot of fun. And, of course, there are the dates in the UK in October. We're taking Television out with us for them.

What are your opinions of Danny Boyle's Sex Pistols docuseries, *Pistol*?

If it gets younger people into punk, that's a great thing. Watching *Pistol*, you learn about the history of punk and why it was important. It allows young people to think about a time before computers where you couldn't just stream music, you had to be there, you had to chance your arm and be a part of a scene. That's a good thing.

Finally, what's punk's legacy?

To a whole generation who felt they didn't have a choice, who felt they had no opportunities, punk gave them an opportunity, it gave them a means of expression and a voice through music. It gave me a voice and we changed things. We changed society.

Billy Idol starts his UK tour on 13 October. See www.aegpresents.co.uk/billy-idol for more details.

Photos: Michael Muller; Sanchez Photos; Ellen Golden

KING SCHLOCKER

BILLY'S BEST

Generation X
Generation X
(Chrysalis CHR 1169, 1977) **£50**
With producer Martin Rushent and engineer Alan Winstanley, the foursome go wild capturing their live set. Ready Steady Go is a brilliant burst of glam-punk-pop; One Hundred Punks channels 60s Who; Promises Promises defies punk orthodoxy, stretching to over five minutes in length. A classic debut.

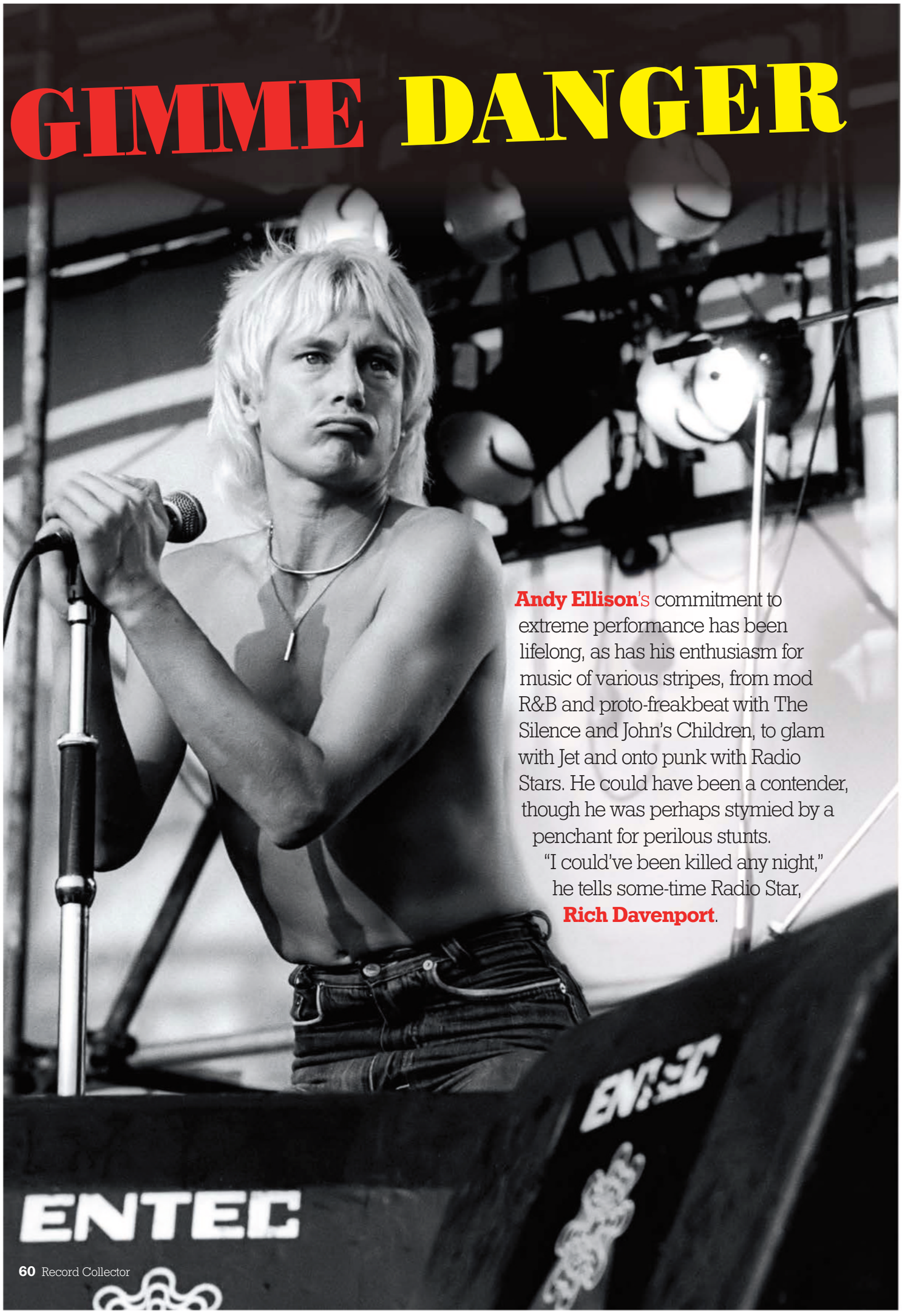
Generation X
KMD Sweet Revenge
(Empty Records MT 421, 1998) **£6**
The group's 'lost' album, aborted when the group split in late '79 before it was completed – Idol and James would re-group the following year as Gen X. Includes raw demo for Dancing With Myself.

Gen X
Kiss Me Deadly
(Chrysalis CHR 1327, 1981) **£15**
The reconfigured line-up – Idol and James with drummer Terry Chimes – are joined by guest guitarists on a set of songs exploring the convolutions of modern life. Dancing With Myself should have given the group another hit – instead it helped launch Idol's solo career.

Billy Idol
Rebel Yell
(Chrysalis CHR 1450, 1983) **£10**
His 1982 self-titled debut gave us Hot In The City and White Wedding, but it's this 1983 follow-up that made him a bonafide rock'n'roll star. Tracks such as the title cut, Eyes Without A Face and Flesh For Fantasy are empyrean even without MTV's help.

Billy Idol
Devil's Playground
(Sanctuary SANCD339, 2005) **£6**
His sixth solo album and first outing for more than a decade saw Idol reunited with Keith Forsey and Steve Stevens. It returned him to the sound of his Generation X glory days with the rousing World Comin' Back and Sherri while Rat Race and Scream were redolent of his early solo days.

GIMME DANGER



Andy Ellison's commitment to extreme performance has been lifelong, as has his enthusiasm for music of various stripes, from mod R&B and proto-freakbeat with The Silence and John's Children, to glam with Jet and onto punk with Radio Stars. He could have been a contender, though he was perhaps stymied by a penchant for perilous stunts.

"I could've been killed any night," he tells some-time Radio Star, **Rich Davenport**.

The concept of rock'n'roll vocalists moonlighting as actors is almost as old as the genre itself, but singing stuntmen are a rarer commodity. In his youth, Andy Ellison's imagination was fired equally by the daring feats performed by the unknown stuntmen (to quote singing actor Lee Majors) he saw in westerns, and the music of The Beatles. Accordingly, throughout a seven-decade career, fronting The Silence, John's Children, Jet, Radio Stars, and as a solo artist, he's tackled mod-style maximum R&B, proto-punk, psychedelia, glam, and hard rock, while trampolining over drummers, leaping from PA stacks, provoking riots, and surviving a bone-crunching fall from the Marquee Club's lighting rig (witnessed by this writer from the stage, as a member of Radio Stars). He's recorded one of the rarest records in existence with a pre-fame Marc Bolan and been thrown off a support tour with The Who for performances described by Pete Townshend as "too loud and violent".

These escapades and more are documented in a new autobiography, *Stunt Rocker*, accompanied by a career-spanning anthology *Wall To Wall Jive*, and *Cluster Bombs*, a limited-edition vinyl compilation. Taking along a stunt double as a precaution, *Record Collector* climbed the lighting rig with him...

Throughout your career, you've aimed to combine your twin childhood ambitions of becoming a stunt man and a pop star. What sparked your interest in stunt work?
At secondary school, I was taught how to fall from a great height in the gym. I thought, "I want to be a stuntman. Obviously, my parents won't like the idea."

Inspired by Bob Dylan and The Beatles' *Love Me Do*, you took up the harmonica in the early 60s. Your first gig in 1965 was typically eventful, and featured Chris Townson on drums, a lifelong friend.
When we left school, Chris came round, telling me he's in a band, The Clockwork Onions, playing in Leatherhead. I got there late. They were playing blues numbers. The singer started shouting to a guy at the back of the hall and started chasing him because he was chatting up his girlfriend. I had a belt with harmonicas in it, got up onstage and started wailing away, making up words. They asked me to rehearse the following week because the singer never came back.

"I DIVED OFF THE TOP BOARD, MIC IN HAND. FUSED EVERYTHING!"

You renamed the band The Silence. In 1966, your mod-R&B sound would be infused with psychedelia, under the tutelage of future Wham! manager Simon Napier-Bell, invited to a gig after a chance encounter with bassist John Hewlett in the South of France. What grabbed Simon's attention at the show he saw?
Simon saw us at the Burford Bridge Hotel, near Box Hill, an open-air concert. Chris started banging his drums into the swimming pool. I dived off the top diving board with the microphone in my hand and fused everything. Simon saw the wildness, and thought, "I'd like to continue this." The Who were smashing their instruments up. We were smashing *ourselves* up.

Simon rechristened you John's Children, after Hewlett. Your debut single – Smashed Blocked, an early slice of UK psychedelia – was a hit in California. In 1967, The Who's manager, Kit Lambert, offered to sign the band to Track Records on the condition that you replace guitarist Geoff McClelland. Simon suggested you audition unknown folk musician Marc Bolan and drove you to meet him at his prefab in Wimbledon. What were your first impressions of Marc?
I spent the afternoon with Marc, who played me some very strange acoustic songs, cross-legged on his sofa. He was endearing and very funny. I thought, "We'll give this a try."

We had these massive Jordan amplifiers. I'm not sure he'd played an electric guitar before. We handed him a Gibson, and he plugged in. He couldn't believe the volume, put his fingers in his ears, and dropped the guitar. By the end of that afternoon, Marc had discovered this massive volume, like Jimi Hendrix or The Who. As the week went on, things were starting to work. He was learning our songs; we were learning his.

The Bolan-penned Desdemona was banned by the BBC. Marc was unhappy with the mix of subsequent 7" Midsummer Night's Scene and vetoed its release. Today, it's one of the rarest records on the planet. How do you feel about that?
It's totally bizarre. I know it went for £6,000. Somebody told me the last one was £11,000. It was [recorded] at Spot Studios in Mayfair, a tiny studio above a chemist's shop. We went wild. Marc was smashing bottles over his guitar, such a weird recording. It sounds amazing full-on in a club. There was only a limited amount pressed. We were all given copies, I've got one. Chris was given more than anybody else, but used them as frisbees, and flung them into in the woods in Bookham. They might be buried there.

Kit Lambert got the band to support The Who for a stadium tour in Germany. Pete Townshend subsequently called John's Children "too loud and violent", and John Entwistle said, "They'd out Who'd The Who, the bastards!" What happened?
At our first soundcheck, we set up in front of The Who's stuff. Chris had a bigger kit than Keith Moon's. When we started playing, they came out. Chris went to shake Keith's hand, but he started shouting at him and kicking his kit. Pete Townshend said, "What the hell's going on?", plugged into one of our amps, then started kicking them over. We shared a dressing room, and they were laughing at us. We thought, "We'll take this to another level."

Every night, we were told, "You cannot do this stage act you're doing." By the time we got to

Worth a stunt (l-r from opposite page): with Radio Stars circa 1978; fronting The Silence in 1966; John's Children (Andy Ellison, John Hewlett, Chris Townson, Marc Bolan) in 1967

Photo (Radio Stars): Adrian Boot

The kids are alright: John's Children promoting 1967 single Desdemona

Ludwigshaven, I was fighting onstage with John, [with] blood capsules in our mouths, ripping our clothes. I leapt into the audience and ran around throwing feathers. Marc started smashing things with a chain.

The [audience] thought, "Fantastic, we'll smash everything up as well." It turned into a riot. I got back onstage, Simon said, "We've got to get out. Through the back," dragging us to his Bentley. As we drove out, riot police were firing water cannons through the windows, and chairs were flying through the glass. We were thrown off the tour.

"RIOT POLICE WERE FIRING WATER CANNONS THROUGH THE WINDOWS!"

You escaped via Luxembourg, where Marc saw a serene gig by Ravi Shankar, and left the band to return to his folk roots. In 1977, you met again in London…
I was running down the King's Road, late for a Radio Stars rehearsal. A Mini pulled up, it was Marc. I hadn't seen him for 10 years. He said, "I've heard about Radio Stars. I've got a TV show, do you fancy coming on?" I went, "Wow, yes. Thanks." At the studios, he looked exactly the same as he did in early T.Rex. We were going to meet a couple of weeks later. After that show, Radio Stars went to Paris. When we came back, we found out he'd died. I couldn't believe it.

After John's Children split in 1968, you released solo singles for Simon Napier-Bell's SNB label, then took a sabbatical from the music industry. A well-timed visit to Chris Townson's home in 1974 led to an invitation to join Jet, a band he was forming with former Sparks bassist Martin Gordon. With the addition of guitarist Davy O'List (ex-Roxy Music) and keyboard Peter Oxendale (also ex-Sparks), and a flamboyant glam makeover, the band signed to CBS. Jet's eponymous debut LP mixed sharp, pop-rock hooks with surreal humour. A run of dates supporting Hunter-Ronson in 1975 took you to the Glasgow Apollo, where a particularly spectacular display of stunt work allowed you to evade the venue's notoriously violent bouncers...
Yes, it was a very high stage, with a hydraulic platform in front to get the gear on stage. During soundcheck, I thought, "I'll jump onto that later." The gig starts, I jump down, and the platform had been dropped into the orchestra pit. I dropped 20 feet, bang. I ran down a corridor, came to some doors and banged them open. I was out on the street, topless, holding a microphone. I thought, "I've got to try and get back in." I went around the front of the theatre. Everybody's still going in, I'm looking like a maniac. I run past the bouncers, through the doors, down the aisle, into the crowd. The bouncers are trying to grab me, I go to the left of the stage, climb up the lighting rig, and swing back onstage, where they're still trying to get through the first number. I got somebody's microphone and continued from there.

After the tour, with guitarist Ian MacLeod replacing O'List, CBS sent Jet to a church hall in the village of Bruton, Somerset, to write your second album. This culminated in what might be termed "The Light and Shade Incident". Please elaborate.
We'd gone mad in Bruton. We were doing Springtime For Hitler [from Mel Brooks' *The Producers*] mixed with an opera-type thing about luggage. The guys from CBS came down, watched us play this for 20 minutes, then disappeared. The next morning, we got a call: "Come back to London. We didn't like what we've seen. There's absolutely no light and shade in what you're doing."

So, they booked us a rehearsal place in Kings Cross and came down. We played exactly the same thing, with a lamp on top of Peter's piano**.** Every time we came to the loud bits, it was switched on. Then we'd suddenly go very soft and turn the lamp off. Ray Brown [CBS executive] said, "What the hell's going on? What's this lamp?" Martin said, "It's light and shade" [laughs]. They left. The CBS contract was cancelled the next morning.

You recorded a demo for Island, who passed. Nevertheless, continuing the theme of chance encounters and banned singles, you bumped into Chiswick Records' Ted Carroll while shopping in Camden Town.
Yes, I gave a tape to Ted, who wanted to release Dirty Pictures straight away. Suddenly we're back, calling ourselves Radio Stars, and being linked to punk, only because I'm getting up to the same antics I did in John's Children. Dirty Pictures was banned, then Martin came up with Nervous Wreck, which was brilliant. A producer from *Top Of The Pops* loved the single. No sooner had we done the show, the venues were packed out everywhere. Punks were suddenly turning up.

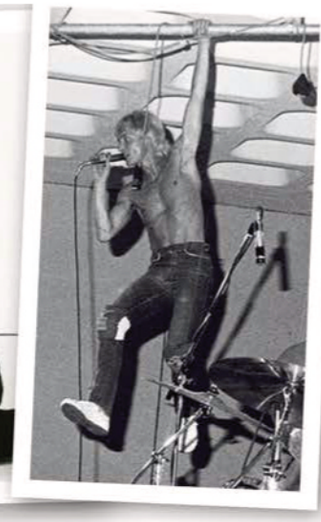
You toured with The Damned, The Stranglers and Eddie and the Hot Rods. The band's two albums – *Songs For Swinging Lovers* (1977) and *Holiday Album* (1978) – refined Jet's hooklines and humour into a more concise, impactful sound. You took your onstage escapades to new extremes, hanging from lighting rigs, trampolining over drummers, and jumping off PA stacks. Any incidents stand out?
I'd had this light saber built, with a long electronic lead. I'd throw it in the air, swing it around. One time, I went into the audience, and it was full of mad punks. This guy took the lead, and bit it in half. I saw sparks coming out of his mouth. That was a really dangerous period. I could've been killed any night. People came along expecting it – I was living up to it.

It was getting out of hand.

Jet: 'light and shade' lamentably absent

You'd been offered £100,00 to sign with Chrysalis, but stuck with Chiswick, who offered to match the rival deal.
We were very happy with Chiswick; they'd done so well for us. We didn't know that they hadn't got the money to match Chrysalis. They pretended. *Holiday Album* [1978] wasn't in the shops. Unfortunately, at the end of that tour, Martin left.

Photo (Radio Stars): Steve Wright Collection



Ellison in a tight spot (this page, l-r): with the Radio Stars promoting the *Stop It!* EP, 1977; in typical acrobatic action hanging from the rafters – note skateboarder-style knee pads – fronting Radio Stars circa 1978; reunited with Marc Bolan in 1977, shortly before the latter's tragic passing

We'd been offered 13 dates in America; I don't think he knew. A lot of journalists said, "This band is perfect for America." I've got a feeling we'd have done really well, although I'd probably be dead by now [if we'd gone].

The band petered out in 1979 but reformed at various points. *Stunt Rocker* opens with perhaps your scariest onstage incident, at the Marquee in June 1995, which I witnessed first-hand, as a member of Radio Stars. You'd climbed the lighting rig, 25 feet above the audience. A spotlight swung down and began to burn you, then another. Unable to climb back down, you fell to the ground.
I broke my back on that one. As I came down, my head missed the stage by a couple of inches. That would have taken my head off. That was very lucky. I remember waking up, thinking, "I've got to finish this."

You finished the song, which was the last song of the set. We went backstage, all extremely worried about you, but you said, "Get out there and play Dirty Pictures."
I ended up in the Royal Free Hospital later that night. I had burns all over my arms from the lights, and I'd broken my coccyx. Five years later, I went into hospital for something else. They X-rayed my back, and said, "Do you know you've broken your back at some point?" I went, "No, I had no idea." They said, "It's healed enough so that you can carry on."

Thankfully, you recovered. The *Wall To Wall Jive* anthology and *Cluster Bombs* LP contain a number of solo recordings and tracks from the reformed John's Children, which feature guitarist Boz Boorer (Morrissey, The Polecats) at various points from the 90s to the present. How did the two of you connect?
I was living in West Hampstead. I was in the corner shop and got a tap on the shoulder: "You were in my favourite band, John's Children. I live across the road, come and have a drink. Do you fancy reforming John's Children?" Boz was really up for it. Chris had said, "I don't want to play anymore." I managed to get him to the first rehearsal. We started playing, and Boz knew all Marc's intricacies. Chris said, "This is amazing."

When Chris passed away in 2008, you called time on John's Children. Continuing the theme of chance encounters, the band's Finnish webmaster, Mikko Kapanen, initiated an unexpected revival in 2010.
I wasn't aware that Mikko was a guitarist. One day, he [said], "I can play all your stuff. I've got a couple of mates who are totally into John's Children. Come to Helsinki, rehearse. See how it goes." It sounded amazing. We gig with Boz as well, [it's] a massive sound.

Would you agree John's Children are more appreciated now than in the 60s?
Yes. A lot of younger people have picked up on it: "What's this wild, bizarre sound?"

The anthology also brings things full circle with some contemporary psychedelic songs recorded with Andy Lewis [musician and sometime Paul Weller producer].
I really enjoyed that. He's a great musician and writer. We're getting together again to do an album. I've given him five tracks I've written, and he's given me five.

At 77, you're in good shape. Will you carry on for as long as you can?
Absolutely, yes. When I look back at the stuff I got up to, and how I got away with it, it's unbelievable, but it's true. I'm waiting for the next gig. RC

Stunt Rocker* (*Wintergarden Publishing*), Wall To Wall Jive *and* Cluster Bombs *(both Easy Action Records) are available now.

TO ELL' AND BACK

ANDY'S TOP 5 RARITIES

John's Children Midsummer Night's Scene b/w Sara Crazy Child (Track, UK, 604 005, 7", test pressing, withdrawn, 1967) ***£4,000***
Record Collector once described this Bolan-penned, Shakespearean psych freakout as "one of Britain's rarest and most sought-after 45s". According to www.johnschildren.info, "There was only a test pressing made – 25 to 50 copies, no one seems to remember."

John's Children *John's Children* (White Whale, US, WWS-7128, LP, 1970) ***£600***
The shelved *Orgasm* (1967) album's first release, issued post-split.

Jet *Jet* (UK, CBS, CBS 80699, LP, with lyric insert, 1975) ***£20***
Irresistible glam-rock from this short-lived crew. Brian Damage a particular highlight.

Radio Stars Dirty Pictures (Chiswick, UK, S9, 7", picture cover in transparent plastic Radio Stars sleeve, 1977) ***£350***
Cover star Kelly St John sang backing vocals on follow-up single Nervous Wreck.

Die Toten Hosen *Learning English Lesson One* (EMI/ KEMONGSA, VKPL 0092 LPVIR, LP, gatefold, South Korea, 1991) ***£250***
Covers album from German punk band featuring Ellison's lively cameo on Dirty Pictures.

Sparks and Re-Creation

It may be the best part of five decades since the brothers of reinvention first made a generation of UK pop-pickers choke on their Angel Delight with their startling first appearances on TV, but **Sparks** have been enjoying a revival in their fortunes – celebrated on celluloid, endorsed by Hollywood, collaborating with the cream of UK indie-pop and back in the Top 10. As Ron and Russell Mael's 21st-century studio albums are reissued, they look back on those LPs and three other creative diversions since 2000 and vow to continue confounding expectations. "That muse won't accept a divorce," they tell **Jeremy Allen**.

When one pictures Sparks, chances are it's the 1974 glam rock incarnation: Russell on *Top Of The Pops* with long, tousled hair singing theatrically in knitwear to a bevy of teenyboppers; Ron astride an electric organ staring into the camera with an arched eyebrow, looking like, well… like Ron, but with *that* moustache. There may be fewer screaming teens now, but there's a case to be made for Sparks being more successful now than they've ever been, in relative terms.

Keeping it hyperreal: Sparks in 2000 and (main photo) in 2019

Look at the figures. They've all but matched pound-for-pound two Top 10 UK albums in succession: *Kimono My House* and *Propaganda* went to No 4 and No 9, respectively, in 1974; *Hippopotamus* and *A Steady Drip, Drip, Drip* both peaked at No 7 in 2017 and 2020. Secondly, their profile has risen even higher since, thanks to two films: Edgar Wright's 2021 documentary *The Sparks Brothers* and French director Leos Carax's *Annette* from the same year; the latter MUBI-backed musical, starring Adam Driver and Marion Cotillard, was conceived and co-written by Sparks – who performed and oversaw every note. In just a few years, Sparks have gone from nowhere to seemingly everywhere, with Wright's film recently picking up an *NME* award and *Annette* taking home an impressive five Césars in Paris in February 2022.

"We're really happy with things like awards and they're probably even better for other people than for us," says singer Russell Mael, calling from Los Angeles. "They justify what a lot of other people have tried saying for a long time. It's a vindication when you can see something tangible like a César trophy. It somehow seems more real than just someone giving an opinion: 'Oh, they're valid, they always have been, and they continue to be.' We're happy for those people who've been waving the Sparks flag for a long time against the odds."

Anyone cheering along when *Balls* came out in 2000, on CD only, might have been better served with a white flag. Commercially, the band had been treading water for some time, if not artistically. To suggest they'd had an indifferent 90s would be an exaggeration but compared to the glam rock heights of the 70s, the electropop ascendancy of the late 70s with Giorgio Moroder, and the breakout success back home in California in the early 80s under the auspices of KROQ-FM, they were now literally off the charts (and not in a good way). When Do I Get To Sing (My Way) was a radio hit across Europe and took them into the German Top 10 for the first time in 1994, but by 1997, after 30 years of services to pop, they performed a brief and uncharacteristic pit-stop in the Sparks catalogue, reworking old material with some artists of note who were willing to put their heads above the parapet: Faith No More, Erasure and Jimmy Somerville.

The 90s also brought crushing disappointment when the proposed Tim Burton musical *Mai, The Psychic Girl,* which they'd worked on for six years, fell through. Having already seen a prospective movie with their idol Jacques Tati become *annulé* due to the legendary auteur's failing health, their cinematic ambitions looked cursed. Although giving up doesn't appear to be in Sparks' vocabulary.

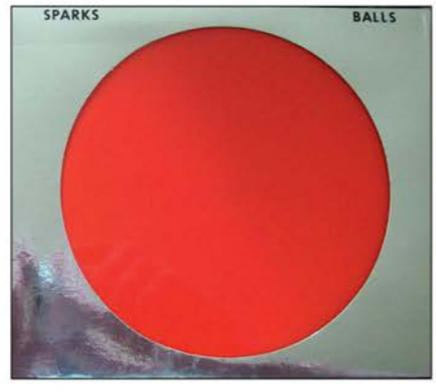
"We're really excited," says the younger Mael. Not only have they now managed to get a film made, they've another in production, too. "We were really happy with the visibility and success of *Annette,* and we came up with another concept. We've already found a film company that wants to jump in with us to make it. It's still in its early stages with recording, but with a new Sparks album on the way and a new musical, we're in over our heads with work."

Sparks are also re-releasing seven double vinyl LPs from the 21st century: *Balls,* the game-changing *Lil' Beethoven*, plus *Hello Young Lovers, Exotic Creatures Of The Deep, The Seduction Of Ingmar Bergman*, and the more recent *Hippopotamus* and *A Steady Drip, Drip, Drip*. Right now, Ron is so preoccupied with everything that he can only be contacted by email. I wonder, given that some of the lean years have inspired incredible new changes in direction, whether he worries that all this success will spook his muse?

"Au contraire!" says Ron as he and Russell prepare to talk *RC* through their 21st century work. "We're more motivated now to do things challenging both as Sparks and as creators of film and theatre work. That muse won't accept a divorce!"

Sparks
Balls
(Recognition CDREC510R, CD, 2000) **£8**
Sparks' big beat-influenced 2000 album (as opposed to their 1976 Rupert Holmes-produced album,* Big Beat*) feels more like a denouement to 90s Sparks than it does the start of something new.

Ron Mael: "*Balls* was done in the spirit of most of our albums: trying to write good songs and recording them in interesting ways. However, after *Balls* we felt that we'd gone as far as we could with traditional song structures and instruments, and after that, we threw out 20 songs for the follow-up and decided as best we could to reinvent our working method, which led to *Lil' Beethoven*. The only times we've ever been analytical in that way was on *Indiscreet* – wanting outside instruments and working

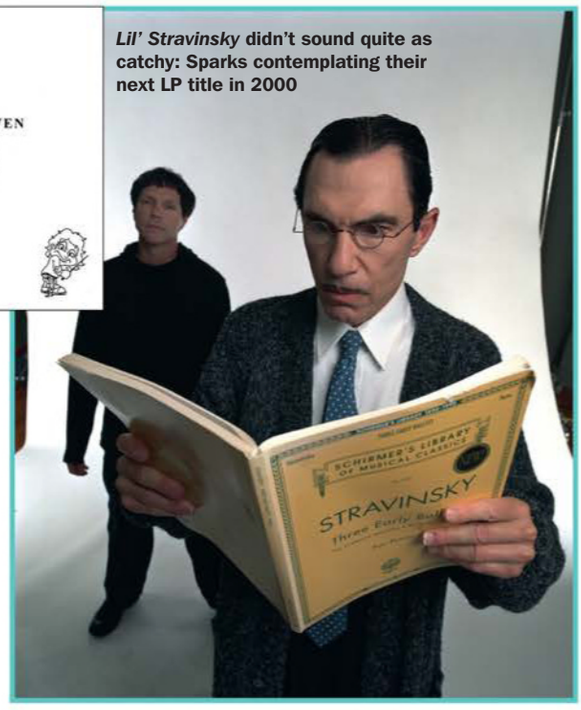


with Tony Visconti – and on *Number One In Heaven,* wanting to work outside of the traditional band format with electronics and Giorgio Moroder."

Russell Mael: "This is the first time that *Balls* has ever appeared on vinyl. So even on the original release, it only came out in other formats. We're happy that albums like *Balls* are being reissued because we think it's a really strong album, and in a lot of places, it just got lost in the shuffle. There weren't any hit singles, so it just kind of went by the wayside in terms of a bigger audience, even if to Sparks fans it's in the mix. A lot of those albums from that period are really hard to find – I mean, you can get them on Spotify but that has its own set of issues. And we think these albums are all significant in their own way so we're really happy to have them on vinyl and in really nice packaging."

Main photo: Anna Webber

Sparks
Lil' Beethoven
(Lil' Beethoven Records LBRV001, LP, 2002) **£150**



***Lil' Stravinsky* didn't sound quite as catchy: Sparks contemplating their next LP title in 2000**

The reinvention on* Lil' Beethoven *was arguably Sparks' most radical. Their 19th studio album beckoned in a new phase that shimmied into the world of the neoclassical with sly nods to hip hop and minimalist repetition.

Russell Mael: "*Lil' Beethoven* was a radical move on our part, which maybe got it more attention. It was done as a reaction to the reception those other albums received during that general period. They did OK critically, but they just didn't break through to a bigger audience. And so with *Lil' Beethoven* we just thought we'd try something that was really out of our comfort zone, getting rid of the traditional instrumentation and replacing guitars, bass and drums with really aggressive vocals and really aggressive strings. And to try to find other ways of not softening things, making music that's as aggressive as a traditional band format, but finding another way to do that with the structure of the songs."

Ron Mael: "We knew it was the right thing to do from the start of recording. We had made enough albums by then to be good judges of whether we were excited and challenged or just going through the motions. We had no idea and didn't care if others were following it musically but were thrilled that Chris Blackwell loved The Rhythm Thief and signed the album to Palm Pictures. Okay, we do care what some people think."

Russell: "A lot of the songs on that album, like The Rhythm Thief – where it's not got a chorus and a verse – we tried to find ways to circumvent a lot of the givens where pop music structures are concerned. Or My Baby's Taking Me Home, where it's a repetitive phrase over the course of three-and-a-half minutes and it takes on a new meaning as the instrumentation continues to change for the duration of the song. It seems like a simple thing to do on paper, but it's hard to do something like that."

Sparks
Hello Young Lovers
(In The Red Recordings ITR 131, LP, 2006) **£80**

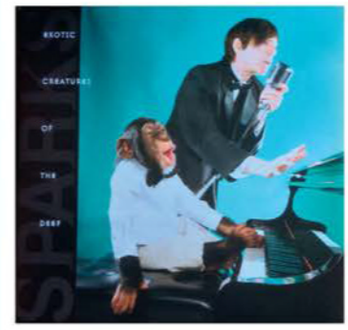
The neoclassical element is retained, but with bursts of Tammy Glover's pounding drums and spontaneous metal guitar courtesy of ex-Faith No More man, Dean Menta. A comical, priapic affair, especially the opener, Dick Around, which got the band in hot water with the BBC.

Russell Mael: "I don't know if we had a specific concept in mind, originally. A lot of times, things happen after the fact. Once you've done an album then some of the themes make themselves known, unexpectedly, and it might seem like they were planned. And then afterwards you sit back and go: 'Oh, yeah, maybe they're right in what they're saying about this album.'"

Ron Mael: "The song Dick Around wasn't the first time we fell foul of the BBC: that was when we were first booked onto *Top Of The Pops* after recording *Kimono My House* and we were bumped off after it was discovered we were American. Duh!"

Russell: "We went heavier on this one because it was kind of us getting restless. So, with *Lil' Beethoven,* we ventured into an area of trying something really alien to us. You can do certain things one time, and then if you try to emulate that, most of the time it's just diminishing returns. It's sometimes to our fans' chagrin that we're constantly reshaping things. We had Dean Menta with us who had his stint in Faith No More, so we were able to go a lot heavier."

Sparks
Exotic Creatures Of The Deep
(Lil' Beethoven Records LBRCD111, CD, 2008) **£10**



Somewhat overshadowing* Exotic Creatures Of The Deep *was the audacious promotion for the album, where Sparks performed their then 21 albums over the course of 21 nights in London. Creatures on the album include a driving monkey (Let the Monkey Drive) and a maudlin Mancunian (Cheer Up, Morrissey) who they'd probably not write a song about these days.

Ron Mael: "I suppose I wouldn't write a song called Throw Her Away And Get A New One or White Women nowadays. There seems, in these times, to be an air amongst some of taking our songs ultra-literally."

Russell Mael: "Again, *Exotic Creatures Of The Deep* was more a group of songs that we had, and then once they take on some form sonically and lyrically, it hopefully sounds like a cohesive unit with songs that were always meant to be together. When we did the *21 Albums In 21 Nights*, the idea was that it was going to signpost the release of *Exotic Creatures* in a big way. So, we would perform all 20 albums and then the 21st was going to be presented in a bigger venue than the other 20 albums we'd played night after night in their entirety. We had a projection of Ron each night burning all of the other albums that preceded *Exotic Creatures* one by one with a little cigarette lighter. I really liked the concept of burning all the albums that preceded it, meaning the only album that really mattered was the new one, *Exotic*

"I REALLY LIKED THE CONCEPT OF BURNING ALL THE ALBUMS THAT PRECEDED IT"
– RUSSELL MAEL

Creatures Of The Deep. Sue [Harris], our manager, came up with that idea, and we thought it was an amazing concept. And then the logistics of putting it together dawned on us! But in retrospect, it was a really special series of concerts, and I don't think anyone else will ever bite off something as extensive."

Sparks
The Seduction Of Ingmar Bergman
(Lil' Beethoven Records LBRV4, 2LP, 2009)
£80

Another left-field turn came in the shape of* The Seduction Of Ingmar Bergman*, an avant-garde radio play Sparks made with Sveriges Radio Radioteatern, the drama department of Sweden's national radio broadcaster.

Russell Mael: "We usually don't start with a thematic premise for an album, though with *The Seduction Of Ingmar Bergman,* we started with a very distinct name and it was all set out beforehand. Obviously, we didn't know *Annette* was going to exist at that time, but it was a really great way for us to try something challenging in a certain way again like *Lil' Beethoven*, where we didn't know what the outcome would be."

Ron Mael: "Actually, I think it was more working on *Mai, The Psychic Girl* much earlier that gave us the confidence that we had a certain flair for incorporating dialogue into a movie musical structure."

Russell: "*For The Seduction Of Ingmar Bergman* we were approached by Swedish Radio, SR, who had a series of weekly musical radio dramas that were broadcast to all of Sweden on a weekend, and one of the producers of that programme was a big Sparks fan. She approached us and we had carte blanche – the only restriction was that we incorporate something Swedish into the story. So, we immediately set our hearts on doing something about the Swedish director Ingmar Bergman, whose films we've loved from when we were at film school at UCLA. We came up with this concept of Ingmar Bergman being lured to Hollywood for all the wrong reasons, like more money, but then at the sake of him risking his artistic integrity he ends up coming to Hollywood and finds himself unable to escape an even more horrible place than he'd originally imagined, trapped in this big-budget action film Hollywood. We really liked that album a lot and it really did help set the tone for trying to do another big movie in essence. The intent was for it to be a radio music drama, but it was, in a way, the same process as doing *Annette*. The only difference with *Annette* was that it became cinematic. We're still hoping that *The Seduction Of Ingmar Bergman* can be done in film form as well, as it's ready to go."

Sparks
Two Hands One Mouth
(Lil' Beethoven Records LBRCD115, 2CD, 2013) **£15**

Sparks embarked on a two-man live show around Europe with the barest of essentials deployed: vocals from Russell and keyboards from Ron and nothing else. Set against the austerity of the open stage, it made for an almost Brechtian spectacle, though some might have assumed such scaling back came from necessity. Were Sparks experiencing another lull?

Ron Mael: "Are you kidding?!"

Russell Mael: "The tour for *Two Hands One Mouth* was conceptually challenging for us and it was also really harrowing and frightening, because it's kind of exposing yourself. You're naked out there with just one keyboard and one vocalist, but we thought it would be something really challenging to emphasise hearing the lyrics of our songs in a context where it's not hidden by bombast. We also didn't want it to come across like a nice evening with singer-songwriters with some spartan acoustic guitar and recited editions of our songs; we wanted to keep it as aggressive as the originals, with just Ron on the one keyboard and my vocal. We really enjoyed it."

FFS
FFS
(Domino – WIGLP349, 2LP – 2015) **£25**

Many were stunned when it was announced Scottish indie-rockers Franz Ferdinand had recorded an album with Sparks under the acronymous FFS. The short-lived collaboration proved mutually beneficial, and the self-titled album is impressively cohesive given its cut-and-shut nature.

Ron Mael: "Collaborations Don't Work was the first song we wrote and sent to the lads in Scotland. They wrote a verse back and we were off to the races. When you collaborate in any venture, be it music or film, you have to accept that you are ceding some measure of complete control. We had such respect for Franz Ferdinand that it wasn't a problem. John Congleton was a joy to work with and a brilliant producer and the perfect choice to produce *FFS*."

Russell Mael: "FFS was fun. You're always trying to find ways to channel what you do musically when you've made this many albums – something that keeps you fresh, hopefully keeps your fans excited about what you're doing, and hopefully finds a new audience. So, the FFS thing was a challenge for both bands, where you're giving up some autonomy in order to take on a new form and to see what the outcome will be. We had two lead singers with Alex Kapranos and myself, but at that time, we didn't really have a permanent live band, and Ron could slip into their band format as keyboard player, since they didn't have one. That made it an easier adjustment. But the idea of two really strong bands with strong musical ideas combining was always going to be a challenge. Both bands really wanted to make it work and I think the results turned out really strong from both our perspectives."

Sparks
Hippopotamus
(BMG 538279760, 2LP, 2017) **£25**

Sparks' return to the band format proved to be immensely popular, with the Maels enjoying their first UK Top 10 chart success since the late 70s Moroder period. Ron Mael was still managing to write high-calibre pop songs as effortlessly catchy as Edith Piaf (Said It Better Than Me) some 50 years into a career.

Ron Mael: "The whole game is to have what you do musically appear effortless. Here's a scoop – it's not!"

Russell Mael: "I think working in a band situation with Franz Ferdinand did have a bearing on the next record. It showed that deep down we enjoyed working in that format, just having a band and working with pop songs, while obviously trying to make them as fresh and bold lyrically and musically as they can be. FFS helped us to refresh ourselves and showed us how much we liked having a band surrounding us, which helped to make *Hippopotamus* as strong as it was. "Some of these albums, like *Hello Young Lovers,* slipped through the cracks, and you don't exactly know the reason for that, but then when *Hippopotamus* came out, Sparks was suddenly back in the UK Top 10. It's been a pretty amazing story for us having the kind of chart success we were having in the 70s. It's really uncommon, and we tend to do things that aren't common – like traditional band career trajectories. And this, again, was one of those instances."

Sparks
A Steady Drip, Drip Drip
(BMG 538603250, 2LP, 2020) **£30**

Propaganda *followed* Kimono My House, *an album more or less made in its predecessor's image, and* A Steady Drip, Drip, Drip *followed* Hippopotamus in a similar way. *Their 24th studio album is a masterclass in witty, surrealist, often touching songs about iPhones, lawnmowers, existential threats, and Igor Stravinsky.*

Ron Mael: "I try to avoid generic song subject matter, or I try to frame a generic theme such as relationships in a new way. My lyrical inspirations come more from Cole Porter or Ira Gershwin than certain bands with a little too much of the wrong kind of sincerity that critics often adore. Lyrics shouldn't be wallpaper."

Russell Mael: "When things like the chart success of *Hippopotamus* happen, you maybe don't need the kind of motivation that sends you in a new direction. It's the times when things are going less well for us that force us to reassess, and then we might do something really bold. But in the case of *A Steady Drip, Drip, Drip*, I think we were spurred on by the awareness of *Hippopotamus* to do an album that just had really good songs, albeit that were uncompromising lyrically and were hopefully really fresh sonically, too. But maybe in a certain way, *A Steady Drip, Drip, Drip* is a continuation of the path that we'd taken on *Hippopotamus*."

Sparks
Annette (Cannes Edition – Selections From The Motion Picture Soundtrack)
(Milan 19439881911, LP, 2021) **£20**

After years of trying, the band's first musical was a critical triumph, a soundtrack that started life as their intended next studio album until Sparks met* Holy Motors *director Leos Carax at Cannes in 2013.

Russell Mael: "It was nine years ago that we made the original album version of *Annette*, or what we thought was going to be the album version of it. Like *The Seduction Of Ingmar Bergman*, we had a narrative storyline. And then we thought that we could also tour with that, and I would be the character that Adam Driver has now taken on, and Ron would be the conductor accompanist character that Simon Helberg plays in the movie, and we would have an opera singer join us onstage that would do the Anne role that Marion Cotillard ended up doing in the film. We thought touring-wise, it would be something really different, where we'd actually be performing this entire story. And then we met up with Leos Carax at the Cannes Film Festival eight years ago to say thank you for using a song in his previous movie, *Holy Motors*. We found out that he's been a really huge Sparks fan since he was really young growing up in Paris, so when we got back to LA we sent him the album. He came back and said, 'God, this is really something. Can you give me a couple weeks to think about this?' He eventually got back and said, 'I would like to direct this as my next movie.' Wow! It took time getting producers on board and it would become the biggest budget film he's ever done, and his first English language film with international stars in it as well. It was a happy surprise that it did get made finally and it attracted really great actors.

"We thought there were certain sensibility overlaps between us both as outsiders doing things our own way. We were working with a really strong director with Leos, who injected lots of his ideas as well. The eccentricity of the whole project was never compromised, and in certain ways he wanted to up the ante with the story and the music. He was really up for making it as bold as possible. We never compromised and his actors, like Adam Driver, wanted to share in that uncompromising vision. It got to be the opening night film at the Cannes Film Festival and then won five César awards in France. That was really special for us." RC

Balls, Lil' Beethoven, Hello Young Lovers, Exotic Creatures Of The Deep, The Seduction Of Ingmar Bergman, Hippopotamus *and* A Steady Drip, Drip, Drip *are on BMG.*

"MY LYRICAL INSPIRATIONS COME MORE FROM COLE PORTER AND IRA GERSHWIN" – RON MAEL

Nobody puts Ron in a corner: promoting 2020's *A Steady Drip, Drip, Drip*

Photo: Anna Webber

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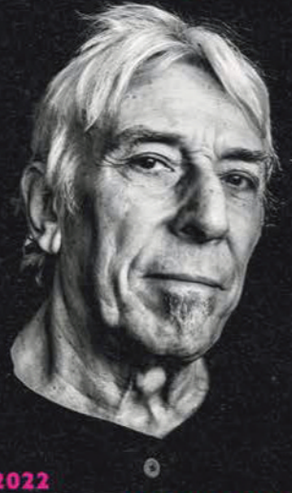

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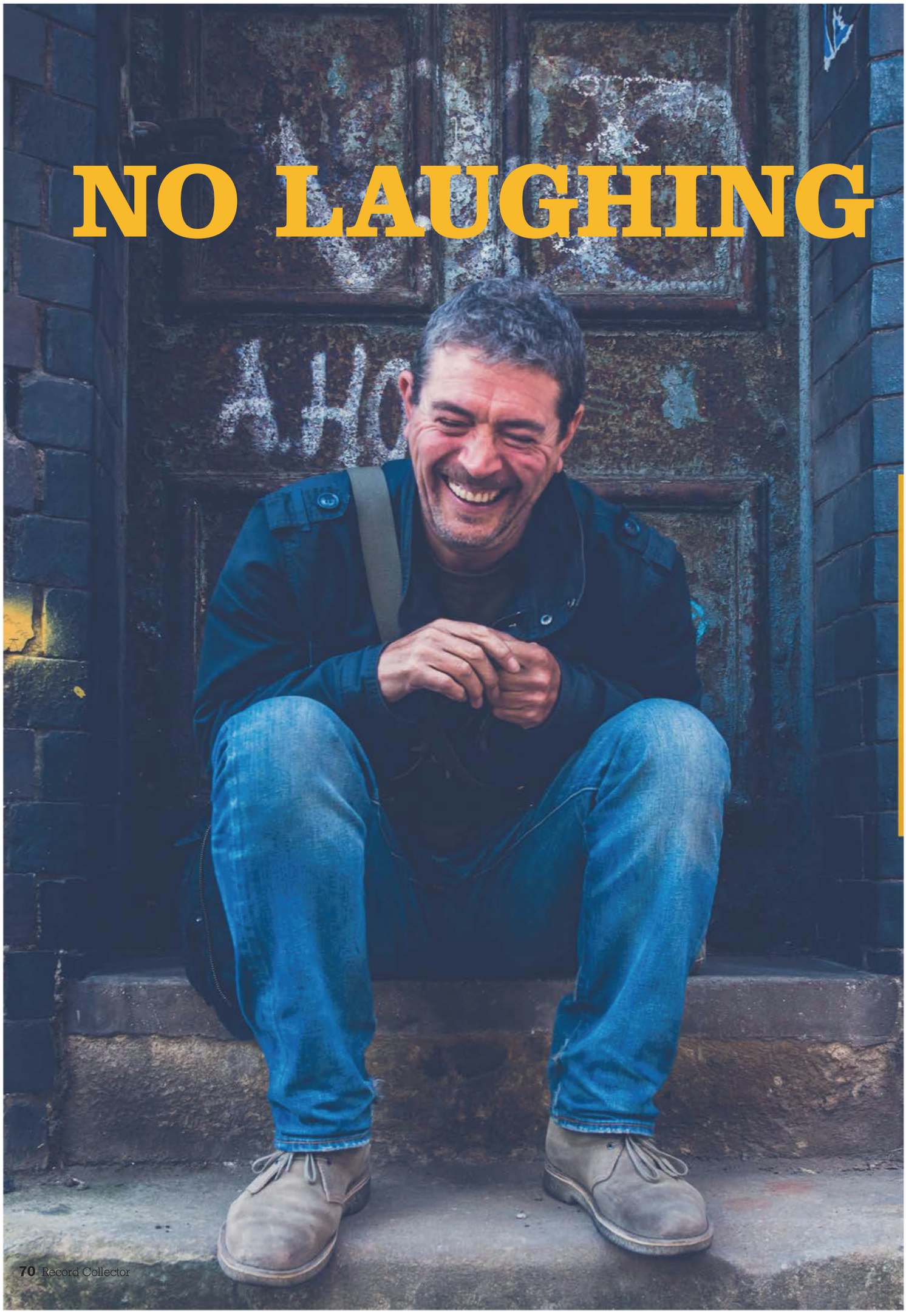
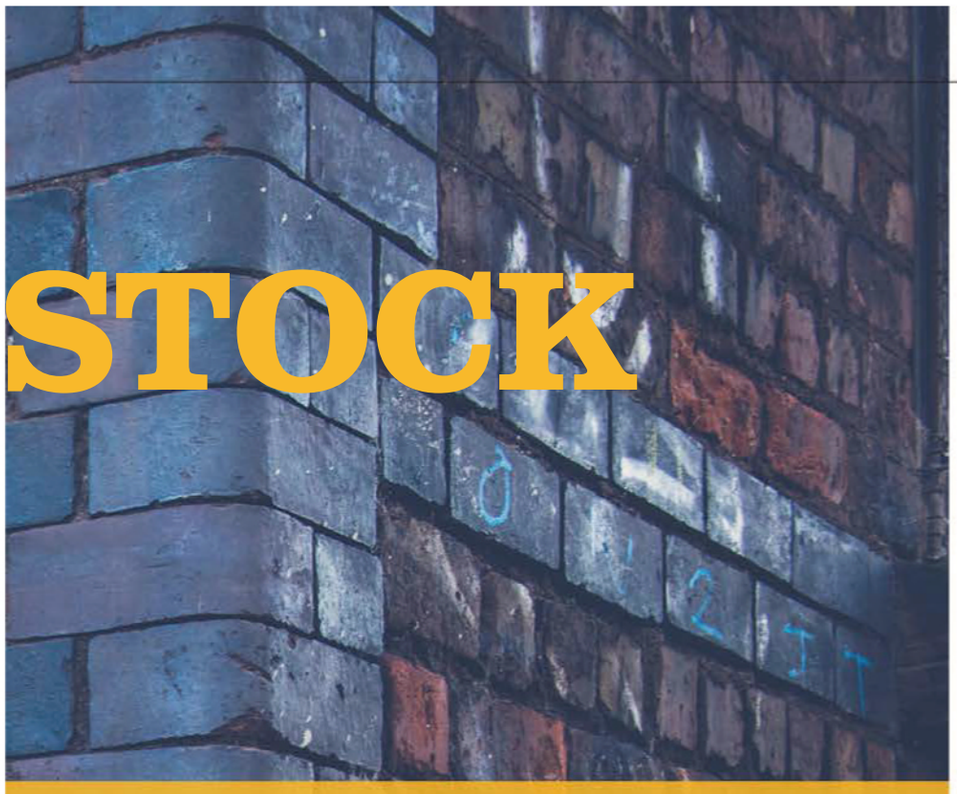




STOCK

One of the great living Liverpudlians, **Michael Head** has plenty to smile about. But his has been a bumpy journey, as widely admired albums he's made first with The Pale Fountains, then Shack, under the aegis of The Strands and now The Red Elastic Band, have come either side of addiction-related potholes. Reanimating the latter project in some style at 60, fresh from another withdrawal induced by Covid lockdowns, he tells **Pete Paphides** how "I got my shit together, got focused" for his latest release, the Top 10 LP, *Dear Scott.*

A man of substance: Michael Head in 2019. "Noel [Gallagher] told me, 'You're not as mad as people say'"

"Has it really been seven years?" exclaims Michael Head, moments after hellos are exchanged with your correspondent. The first thing you notice about the fanatically revered Liverpudlian songwriter on this overcast spring afternoon is just how trim he looks inside his matching denim apparel. Nimbly ascending the steps outside Lime Street Station, he's quick to establish the last time we met, when his condition gave rise to slightly greater concern. In 2015, with a stand-alone 7" single Velvets In The Dark to promote, Head decided it was once again time to confront the dependency issues that have dogged his career since his days spinning baroque-pop magic with The Pale Fountains and the red-brick romantic poetry of Shack.

Not for Head, though, the managed, structured withdrawal of 12-step programmes or prescribed replacements to ease the comedown. That summer, he boarded a train to London and stayed with author, musician, and former addict friend Simon Mason, who shadowed Head at his family home in East London. It was a profusely sweating, somewhat fragile songsmith that greeted me two days after I messaged him to see if he might be up for joining me on a show I hosted for online station Soho Radio. Courteous but shy, he attempted to manage his physical discomfort by drinking fizzy pop, but really it was only when he cradled his guitar and started to pick out a melody that he hit his stride.

The song he played was the maritime folk reverie of Hocken's Hey – a track originally featured on an album whose mere mention will forever elicit an awed reverence in those who have heard it. Released in 1997, *The Magical World Of The Strands* by Michael Head & The Strands is the record which launches you on a bracing Mersey breeze into the chimeric Liverpool of Head's interior world. Its rarefied place in his canon is accentuated by the fact that this was the only album Head would credit to The Strands, as though this was his own *Lonely Hearts Club Band* or his *Carl & The Passions*. Indeed, Liverpool is soaked into the bones of many of Head's greatest songs, and it's abundant in the beautiful new album by Michael Head & The Red Elastic Band – his favoured trading name since the release of 2013's hugely sought-after *Artorius Revisited* EP.

Produced by Bill Ryder-Jones, the Top 10 album, *Dear Scott* – the title a nod to F Scott Fitzgerald – refracts the essence of Head's best-loved work into one sparkling melodic flow. Appearances can be deceptive, however. The group camaraderie of the earliest sessions spilled over into wind-downs in the pub, quickly ending five years of sobriety. However, lockdown prompted Head to get clean once more and finish the album of which he's so visibly proud. And Head found, as he approached his 60th birthday last year, that clear-headedness had other benefits – more of which later.

Sitting down to talk in the cafe at Liverpool's William Brown museum, eye contact doesn't come easily to Michael Head. But over the course of two hours, his gaze slowly rises to meet

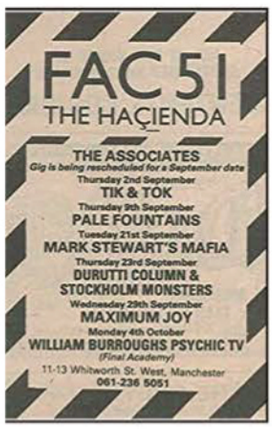
They looked like Travis Bickle, they sounded like an indie Bacharach (above): The Pale Fountains in 1981, with Mick Head far right; (right) in '82, Casey Jones chic; (below inset poster): postpunk in excelsis

with yours. And the resulting feeling that you've earned it is perhaps not too dissimilar to the glow Head felt all those times his own heroes first returned his calls.

You've never looked fitter.
Thank you. I've got a flat near the waterfront, where I can see the docks. I use my bike a lot, so I can get to the river and the canals quickly.

You were cycling when I saw you in London; Simon was cycling around with you, making you fruit smoothies every morning.
Yeah, bless him. I was there just under a month in total. And actually, there's a new song, 8.48 From Limey, which is about going to meet someone at Euston: he's gone from Limey [Lime St Station] to Euston, and they're going to get him sober, so I'm going to mention Simon, his daughter and his dog, Jess, in the lyrics. And in the lyrics, it says, "Fingers crossed, I'm touching wood on a prayer."

It was very hot that week, and you were struggling to maintain your temperature.
I was, mate. I was like a rabbit in the headlights, which is always the same with people coming off anything, really – in that case, it was booze. It's a different mindset. I was taken out of my comfort zone of being in what I used to call the doghouse. Stéphane [Bismuth, producer], who did the Strands album, said: "No, Mick, it's not the doghouse, it's *la maison de la chien*." I'd been quite happy in the *maison de la chien*, drinking and writing, but it had to stop, so going from that to Stoke Newington was a big shock.



The recording of this new album necessitated another detox. Not too many people can say they were saved by Covid, but it allowed you to sober up in time to complete the record once lockdown was over.
We did six tracks before lockdown with the lads in the band and Bill Ryder-Jones. I was drinking heavily. Not in a good situation, so when the gap happened and we got back together, I had got my shit together. And the other good thing is that it had given me space to write more songs. The Red Elastic Band is a real band, rather than just a name. Phil Murphy [drums] and Tom Powell [bass] are vital to the picture. I've known Tom since he was 10, just hanging around the studio when we were doing the Strands album. Danny Murphy and Nat Cummings on guitar, they can sing, too, so within that set-up, we can do anything we like.

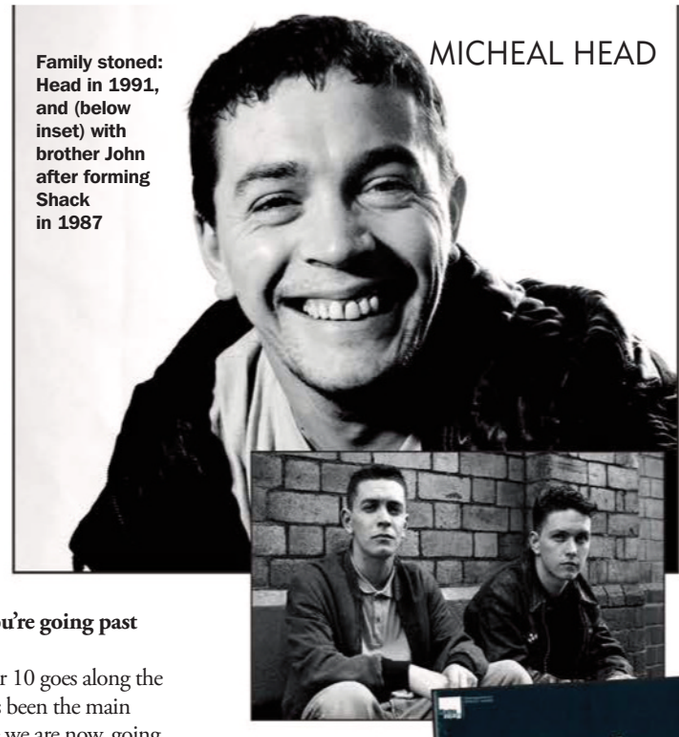
Is that the difference between Shack and The Red Elastic Band? Is it about the personnel?
It's more about the ethos. I was fascinated by these red elastic bands on the pavement, so I kept collecting them. And so, I said to myself, "Well, if you form a band, it's going to be called the Red Elastic Band."

What was the fascination?
I kept coming out of the house and seeing them on the ground. I thought it was drug paraphernalia. But it turned out to be the postman. They bundle the letters together and then when they deliver them, they throw away the elastic band. But I loved the name, so the songs I was writing became Red Elastic Band songs. At first it was just me on my own, then we got asked to play with Love in a festival, but I needed a rhythm section – and I'd just met Tom a fortnight earlier at his dad's 60th birthday. One of many moments of kismet that seems to happen with this group.

You'd had a long run of sobriety prior to the sessions for *Dear Scott*.
That's right. All through [the making of its 2017 predecessor] *Adios Señor Pussycat*, I was, for the first time in my life, sober making an album. But then I flew off the wagon spectacularly, for no good reason, just in a perfect scenario. I was in love, in this beautiful, idyllic situation. But it was because of that that my *next* thought was "half of IPA wouldn't be a problem". And afterwards, I was like, "Mick, you dickhead." Because by the end of the first sessions, I was drinking heavily, taking all kinds, actually. It was probably a royal pain in the arse for everyone involved, but we did get some good recording done. Then the 14- or 15-month gap happened, and within that time, I got my shit together, kept writing. I also had the opportunity to write some short stories for my publisher.

The album opens with Kismet, a word you use a lot.
When I was writing the lyrics, I was tapping into that feeling of being stranded and [relying on] the kindness of strangers. It's hard to convey sometimes how it was, pre-mobile phone days, when you were fucked up in the middle of nowhere [and] you'd have to find a phone box and reverse the charges or knock on someone's door. So, I was remembering when I was stranded in the middle of Wales one time, and I saw a light on in the distance.

What, like a pub or something?
Yeah, and the guy there goes, "Listen, I'm locking up." I said, "I only need five minutes here, mate, just for one call." And, you know,



Family stoned: Head in 1991, and (below inset) with brother John after forming Shack in 1987

he gave me a plate of food, and said, "That's on the house," before turfing me out. And without that, mate, I'd have been buggered. I was freezing, it was in the middle of nowhere, and I would have had to knock on the door of some farm. So, Kismet is about that moment of seeing a light on and it's in the middle of the night, it's like [you've hit the] the jackpot. I've done it several times, over the years.

Perhaps there's something about being a musician that unconsciously allows you to escalate the risk. Because it's a superpower. You can always sing for your supper.
Too fucking right! Yeah. When your back's to the wall, you have to deliver the goods. And actually, I've never been one of those people who, say, will always allocate some time in the morning to write or whatever. I mean, no disrespect. If that works for some people, fine. But it wouldn't work for me. I thrive on pressure. Years ago, before we were doing *Waterpistol* and we were doing songs like [stand-alone 1991 single] Al's Vacation, the A&R man popped his head through the door and said, "We need something more up" so we just came up with a song called Up, there and then. You can do that sometimes. Funny Things [from *The Corner Of Miles And Gil*] is an example of that."

***The Corner Of Miles And Gil* was released on Noel Gallagher's Sour Mash label. When did you learn that he was a fan?**
I'd never met him before, but we were both playing Glastonbury one year and we were walking towards each other. He had a big smile on his face, and I had a big smile on my face, and it was like one of those *Goodfellas* moments: "Come here!" So straight away, it was like we'd known each other for a while. I think he did say something like, "You're not as mad as what they say." So that was refreshing.

Didn't he say, "I've got a label, and I want Shack to be on it?"
Yeah, simple as that. And we had the best part of an album, already done. We didn't see him much, and I think we were going to do it in Noel's studio but decided to do it up here, because it was cheaper, more realistic.

From your new album, The Ten feels like a milestone song. Your psychogeographical calling card, perhaps even your Penny Lane. It's about a bus route, right?
It is, yeah. The 10 doesn't just run through Liverpool; it sort of runs through my life. It was the route I took when I got a Saturday job to earn some money. My dad worked in the fruit and veg market, and he said, "You can come down on a Saturday morning and earn some pocket money." What you'd do is, you'd go down early, and you'd get a cart, and it was like a wholesale market selling to the smaller shops, so it was massive. And they used to dump all the rotten fruit and veg in the centre, but if you collected the boxes and cleaned them out a little bit, you'd get two pence for them. The tomato boxes were wood, so you got 5p for those ones. We'd load the cart up for a couple of hours and earn pocket money.

And so, on the song, you're going past childhood haunts?
Yeah, because the number 10 goes along the London Road, which has been the main thoroughfare from where we are now, going right down to Kensington where I was brought up. I got a book a couple of months ago from an artist called WG Herdman who came to Liverpool in the late 18th century and did illustrations. I was looking at them to see what I could recognise and what had been erased and replaced – and I thought, "Fuck," and there's London Road there, which I've written many a song about, as well, including London Town [from *Waterpistol*]. I'm looking at the street [in the book] and the equivalent of the 10 bus route is running, but it's 1790, and it's a coach and horses. Instead of just being the 10, it's got a name! It's called The Umpire because the routes all had separate names.

You mentioned you'd been writing short stories, and one of the album's standout songs, Fluke, certainly could work just as well in that format.
I was eavesdropping on a conversation between two PR girls, and that planted the seed of a short story of a girl who gets the chance to go to LA, because her boss has to back out at the last minute. It was a fluke, she's never been before. So, she's at the airport, all made up, and she gets a call at the last minute from a friend saying, "I've been ordered to tell you now to get your arse back here and not go – but if I was you, I'd do something dramatic. I'd lose your phone." So, she conspires to lose her phone, goes to LA, and faces the music when she gets there. I was also inspired by the Pat Hobby stories by F Scott Fitzgerald, which is this series of stories by Scott that appeared in *Esquire* around 1940. Pat Hobby is this out-of-work, alcoholic screenwriter in Hollywood. Fluke was inspired by one of those, 'The Homes Of The Stars'.

> "I FLEW OFF THE WAGON FOR NO GOOD REASON. I WAS A ROYAL PAIN IN THE ARSE"

It all seemed to start very quickly for your first band, The Pale Fountains. But then I guess, in a scene that featured The Teardrop Explodes, the Bunnymen, Wah!, Pink Industry, Big In Japan and The Wild Swans, there was no shortage of inspiration.
Yeah, definitely The Wild Swans because if I hadn't have met [the group's singer and sometime Teardrop Explodes keyboardist] Paul Simpson, I'd have never been in a band. I'd seen The Teardrops on Tony Wilson's show [the What's On music segment of *Granada Reports*] doing Camera, Camera. That was it for me. It was incredible. Now, by fluke – or, if you like, Kismet – the next day, I'm going about my business; I'm tea boy in this camera place, getting the dinners in, and there was a little record shop where I'd go on my lunch break. So, the day after the Teardrops being on telly, Paul Simpson was in there! I said, "I've seen you on the telly last night, mate, that was amazing!" That's how we got introduced.

What did he say?!
Well, he must have seen what clothes I had on and one of the first questions he asked me was, "Do you play any instruments?" because Paul knew Yorkie [guitarist David Palmer] was forming a band called Egypt For Now. I said, "No," because I didn't play at that point, so then he said, "Can you sing?" He was like, "I'm going to put you in touch with people of a similar ilk." Yorkie's basement was

Photo (Pale Fountains): Getty

Alone again or?: now Michael once more, around the time of The Strands' lavishly praised release, 1997

also where the Teardrops and the Bunnymen rehearsed midweek – so on weekends we could use their instruments. After that initial conversation with Paul, I thought, "Alright, yeah, I'm a singer, so I'd better get the mop pole out!" Then the following Sunday came, and I went to the rehearsal basement and Yorkie says, "What are you into?" and I was saying, "Buzzcocks, Bowie." He just said, "Come in, then." Straight away, this different world opened up. Next thing, Yorkie said, "Do you write lyrics?" and I went, "Yeah!" So he goes, "Alright, we're going to do a song, so over the weekend, get some lyrics for us." Well, in the corner, there's a cardboard box and it says, "Handle With Care", so that was my first song. I'm singing, "Handle with care! You know if you dare!" But then, when Egypt For Now finished, I knew I wanted to learn guitar, and write my own songs. And I knew what they were going to sound like.

And what was that?
Love.

You'd already heard Love by then?
Well, because Yorkie got to know Julian [Cope], Simmo, Will and Mac, he was like this Willy Wonka character, with all the boss dudes hanging round his house. Julian was so enthusiastic, really just lovely, so you could tell where Yorkie used to get his enthusiasm from, because what Yorkie did to me, Julian must have done to him: "Listen to this, listen to this, The 13th Floor Elevators, The Electric Prunes." When I went down to Yorkie's cellar one day, he put Love on and I said, "Stop! Can I borrow that?" It was actually the *Revisited* compilation. That was it for me. Me and my brother John used to share a room, and I was going, "Get on this: it's a fucking game-changer!" And it was.

Delicate melodies, played with punk attitude.
Yeah, completely.

You called your band The Love Fountains.
And we would have stayed as The Love Fountains had some German journalist not said to us, "It's like when you ejaculate," and we went, "Ah, there is that, yeah".

Eventually you and your brother would go on to play with Arthur Lee, effectively creating The Love Fountains in all but name. There's a song on *The Magical World Of The Strands*, And Luna, which anticipates meeting him for the first time.
Yeah, it's about Arthur Lee coming to Liverpool and staying with us. Playing the songs that we grew up with was unbelievable, to play them with him, the Don. And we actually became friends. On the soundcheck when he played Liverpool, he said, "Michael, it's good to be home." He loved Liverpool, and Liverpool loved him.

Pale Fountains' first single came out 40 years ago on an offshoot of the chic Les Disques du Crepuscule label. Its flipside, Always Something On My Mind, is now regarded as a proto-indiepop classic. Your youthful excitement is indicated by the way it speeds up on the instrumental break.
I know, it does! That's what's good about it!

Suddenly you were writing these orchestral pop songs like Thank You and Palm Of My Hand. It's no surprise that major labels were quick off the mark.
It started getting silly. They were all trying to outbid each other. Me and Biffa [aka bassist, Chris McCaffery] were just going, like, "We'd better get a manager."

We knew we were good because from the first gig, people from different bands were checking us out, you know? And then through that, we supported Orange Juice and Aztec Camera, who me and Biffa were in awe of. Years later, a publisher said to me, "It must have been great meeting Arthur Lee," and yes, it was a pivotal moment, but meeting Paul Simpson and [Aztec Camera's] Roddy Frame was up there.

"THEY TOOK ME TO THIS RAPID DETOX WHERE THEY STOP YOUR HEART"

The Pale Fountains signed to Virgin and you moved to London. All living together?
Yeah, in the Columbia Hotel.

The British post-punk Hotel California. Everyone seemed to be there.
From Roddy to Noddy Holder! It was surprisingly, refreshingly quite cool. At its peak, God, I mean, we had parties there. The beauty of the Columbia was that you could get pretty much anything on room service. And the bar stayed open all night, and not many people went to bed.

Billy Mackenzie famously moved his whippets in.
He did! He used to order smoked salmon for them on room service. But that was how cool they were. They even let me move my dad in.

The first time I saw The Pale Fountains on TV was *The Old Grey Whistle Test*. Not many groups looked and sounded like you...
Well, we got a lot of money, which … we spent on clothes. I didn't do drugs or drink to start with… With the Paleys, we started on the dole, so we were dressing from jumble sales, things like that. And Jayne Casey [Big In Japan, Pink Military, Pink Industry] had a place called 81a… these places were basically cleverly stocked second-hand shops.

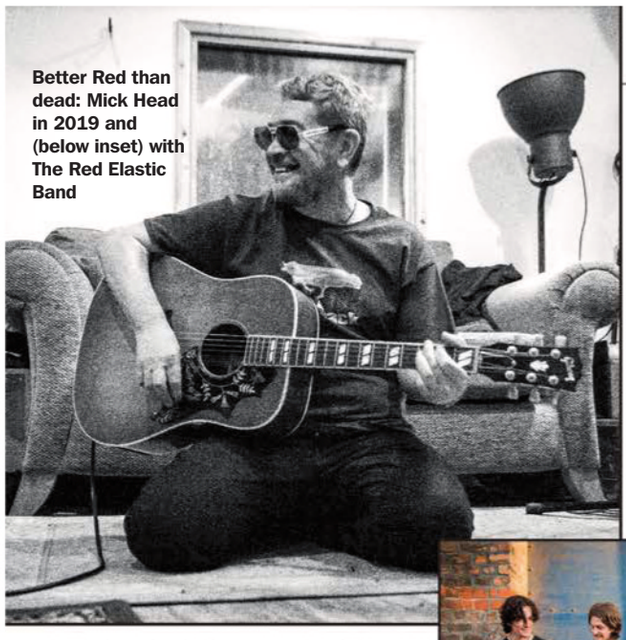
Your brother John would join you in time for the second Pale Fountains album (1985's *…From Across The Kitchen Table*)...
He was still at school, but he'd already started learning guitar and he was far more proficient than me. I started picking up things from him, like the Beatles songbook, you know.

Did you busk?
Yeah, in Bold Street in Liverpool. We did Walk On By, Scarborough Fair and Can't Help Falling In Love. We were doing alright.

When did you last have occasion to busk?
One day when I was doing heroin, perhaps around 2000, and I needed money and it was a nightmare. I chose the wrong place, buses were stopping in front of me. And I think as I'm playing whatever, Scarborough Fair, the bus pulled up in front of me and the passengers are really close. This woman on the bus is just looking at me [affects an expression of quizzical concern]. I think I made about 80 pence.

***…From Across The Kitchen Table* was a prodigiously sophisticated pop album. Bicycle Thieves, Jean's Not Happening and the title track – every one a huge smash hit in a more just parallel universe.**
Our John was getting better as a guitarist and we were listening to better music: The Byrds, The Kinks – and we knew Love inside out. I didn't hear *Rubber Soul* or *Revolver* until later. I was, say, 28 and sitting in a pub and I went, "Fucking hell, this is boss, what's this?" me mate turned round and said, "Haven't you heard *Revolver*? You're fucking joking, aren't you?" Same with *Rubber Soul*. And he goes, "Well, you've got to go and fucking learn them." So I'm like a sponge. And

Photos (Mick Head and the Red Elastic Band): John Johnson



Better Red than dead: Mick Head in 2019 and (below inset) with The Red Elastic Band

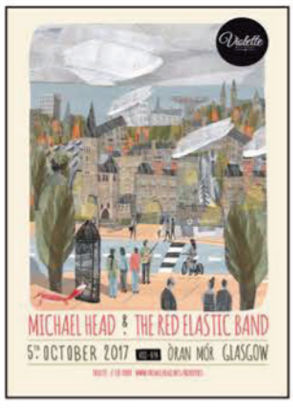
on the side, I'm listening to Miles Davis and Coltrane and off-kilter things like Debussy, to satisfy different parts of my songwriting.

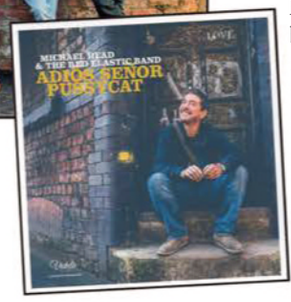
***The Magical World Of The Strands* stands alone in your canon. Why is it the only Strands album?**
It was of its time. The way it was written, and the environment and the situation of the time was unique in a way. And obviously, you had the comfort of addiction…

Around this time, you were studying Elizabethan madrigals in Liverpool Library.
Well, yeah, because Kenny's there [indicates Kensington on an imaginary map of Liverpool], the 10 bus route's there, so we only lived 10 minutes away. I used to formulate a lot of me songs walking to the library. Have a toot in the house, walk into town, read about Elizabethan madrigals, and these ideas for lyrics and stories would pour out, like Queen Matilda. There was mushrooms involved, too...

On the new album, Freedom feels like a lost song from those Strands sessions.
Yeah. I've got several more similar to that.

Any titles you want to share?
Yeah, well I've already told you about 8.48 From Limey. There's another one called You Smiled At Me, which was only written because when I was writing chapters for the publisher, I remembered me and Biffa meeting Roddy Frame [in 1983] when we were supporting him. I was only learning to play the guitar myself. I'd sussed some of the lyrics to Just Like Gold but when it came to playing it, there was a middle passage, and I thought, "Fuck me, that's voodoo, that." So, when me and Biffa went to the soundcheck, watching him – now I'd never seen a guitarist doing the lead *and* the rhythm all at once. So, I said to him, "Mate, some of them chords… you've got to show us!" He showed me a couple. I went home, but I didn't know what they were called. To me, they became headache [chords], because they were so difficult to play. I never wrote any songs with them because I couldn't play them. I did get them in the end, but it wasn't a doddle.





Over a decade after the Pale Fountains parted ways with Virgin, you were back on a major label with Shack – and it felt like this was going to be the crossover moment.
By the time *HMS Fable* came out [in 1999], we'd been around the world, older, wiser. It was the end of the 90s, an exciting time. We worked with a couple of lovely producers: Youth and Hugh Jones. But old habits die hard.

That's surprising. To listen to singles like Comedy and Natalie's Party, they're a world away from the gauzy stupor that pervades *The Magical World Of The Strands* and *Waterpistol*. That said, lines like, "I'm searching for the caz again… Can't get shit, get any" are probably a giveaway…
Yeah… The record company had to turn around halfway through *HMS Fable* and go, "Look, get a fucking grip, you know what you've got to do, you just make a fucking record," and I was like, "I agree." But a lot of people don't understand that you can stop [taking heroin], but aftercare is important. You'd do your rehab and you're turfed out – well, not turfed out, but there was not much aftercare back then.

So, you detoxed while making *HMS Fable*?
Yeah. Because it was getting a joke, you know? I was a heroin addict living on the Portobello Road, in my element. I was living with the band, and I kept [the addiction] to myself, and then there were certain people who were friends I met up with around the area. But it got silly, and with me, it took me until I was 60 to realise, "Mick, it is all or nothing with you, you fucking bell-end," know what I mean? I was basically on all fours for a week, crawling round. And then Nathan [McGough, Shack's manager] took me to this rapid detox where, apparently, they possibly stop your heart overnight, they put a tube up your bell-end, and you're flushed out through the night. I remember the morning Nathan was taking me. We didn't want to speak, because he may as well have said, "Fucking get a grip and think about it, lad." I did, and it was the right thing to do.

Did you watch *Get Back*?
I've seen clips. That bit with Macca writing Get Back fascinated me. Your heart goes out to him, because he's still formulating it, and Ringo's looking intently, George is yawning… You get that with bands. I've been like that with formulating some of the songs, and the vibe [from the others] is, "Is that it?" And you're like, "Oh, do us a favour!" Even a song like Get Back… in the studio, it's just another song starting on its journey. And in time, other people will tell you what it is. Like, somebody once came up and said to me, "My head was done in the other day, it was pissing down, so I got on the bus, went upstairs and stuck *Waterpistol* on." I just thought, "That's massive to me." Music can do that. RC

Dear Scott *is on Modern Sky.*

MICK HEAD SELECT DISCOGRAPHY

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MICHAEL HEAD & THE STRANDS

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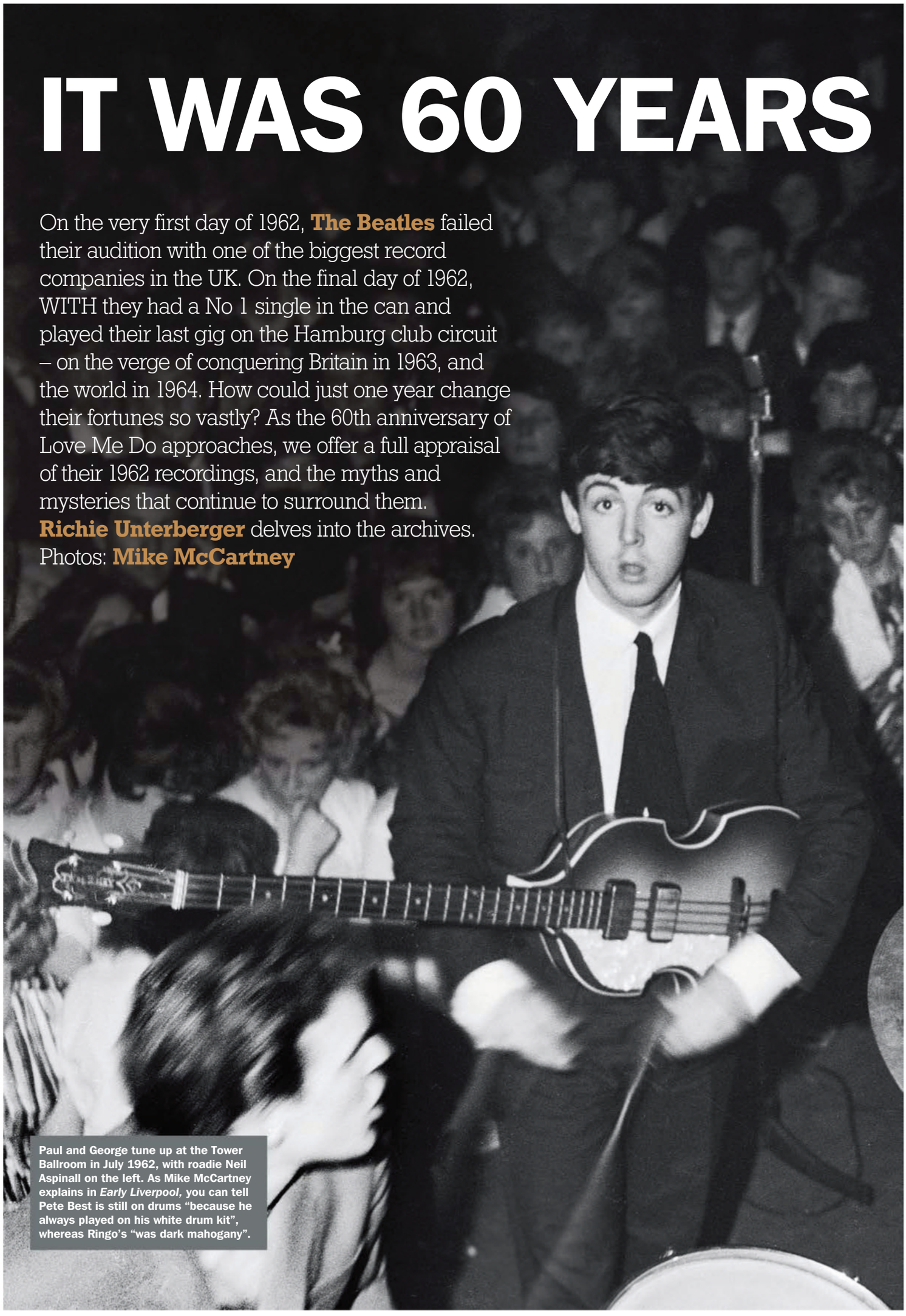
Photos (Mick Head and the Red Elastic Band): John Johnson

IT WAS 60 YEARS

On the very first day of 1962, **The Beatles** failed their audition with one of the biggest record companies in the UK. On the final day of 1962, WITH they had a No 1 single in the can and played their last gig on the Hamburg club circuit – on the verge of conquering Britain in 1963, and the world in 1964. How could just one year change their fortunes so vastly? As the 60th anniversary of Love Me Do approaches, we offer a full appraisal of their 1962 recordings, and the myths and mysteries that continue to surround them. **Richie Unterberger** delves into the archives. Photos: **Mike McCartney**



Paul and George tune up at the Tower Ballroom in July 1962, with roadie Neil Aspinall on the left. As Mike McCartney explains in *Early Liverpool*, you can tell Pete Best is still on drums "because he always played on his white drum kit", whereas Ringo's "was dark mahogany".

AGO TODAY...

Above: A shot from the 11 June 1962 BBC rehearsal in Manchester. "When the band performed, they got changed into their suits to look nice on BBC Radio," notes Mike McCartney.

In 1962, The Beatles released just two tracks – the first under their own name to make their way onto vinyl. The single, Love Me Do, crawled up to just No 17 on the UK charts. No one would have guessed that, 60 years later, the release would be celebrated as a milestone in popular music.

Unless you were living in Liverpool or Hamburg, Love Me Do, and its B-side P.S. I Love You, were likely all the world knew of how The Beatles sounded the year they issued their debut 45. Yet 1962 was just as significant to their career as the seven smash-filled years that followed.

Here's what happened during those eventful 12 months. They changed their drummer in the late summer – probably the best and most important move they ever made. They signed with manager Brian Epstein, without whom they might have never been heard outside Liverpool and Hamburg. They got a record deal with EMI, and established the partnership with their greatest musical ally, George Martin.

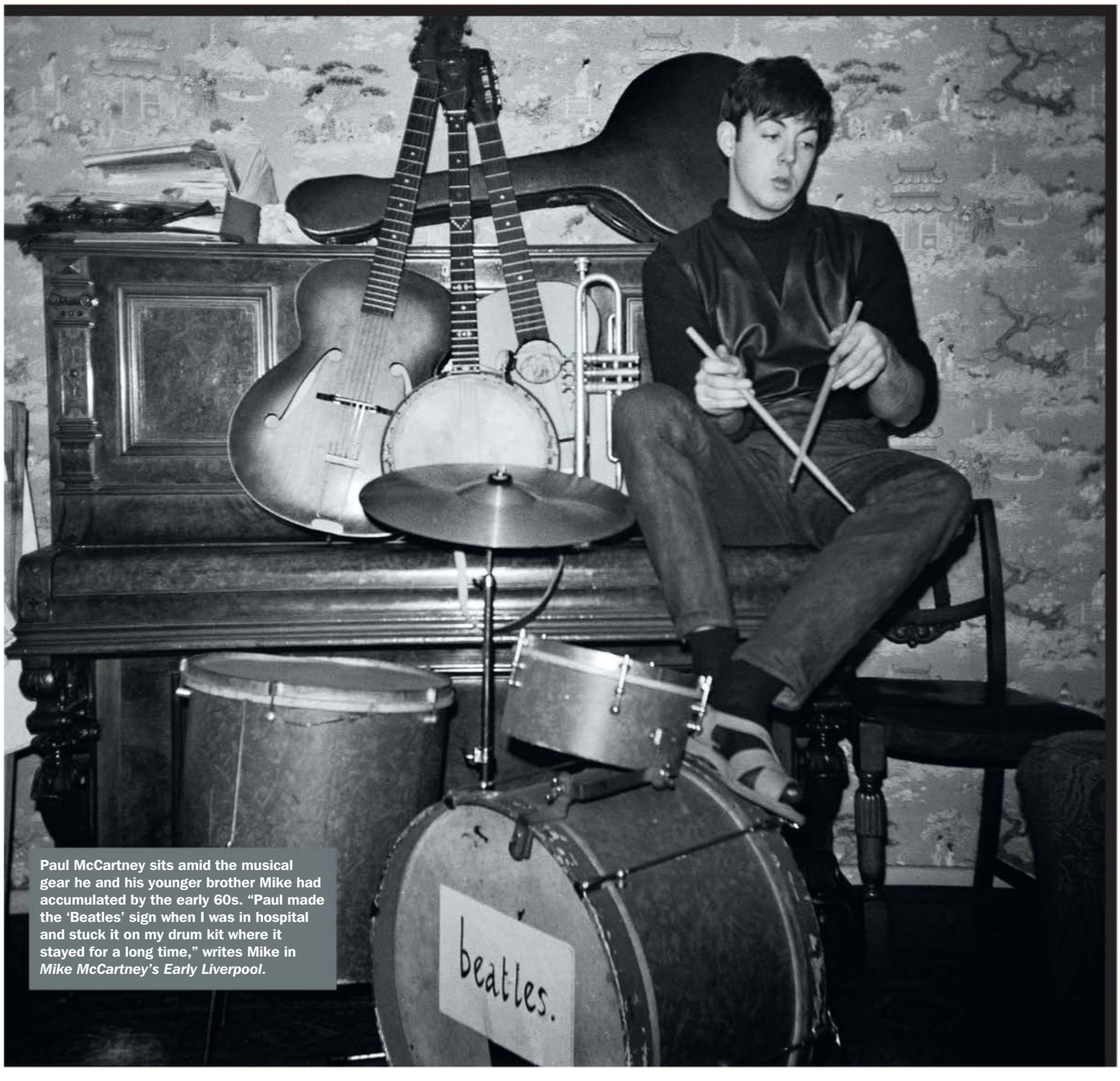
Fortunately, many recordings *do* survive besides that lone single, which allow us to trace the band's early development with the help not just of hazily remembered stories, but evidence laid down in the studio.

1 January 1962: The Decca Records Audition

Less than two months after meeting The Beatles, and even before a formal management contract was signed, Brian Epstein arranged an audition at one of the UK's four major labels. Fortunately, the 15-song tape survives, essentially acting as an LP-length prequel to the band's main body of studio work. Unfortunately for the group, they failed the audition, setting off a nearly half-year-long quest for the record deal necessary to break them out of Liverpool. But was it really so unfortunate?

While it's not entirely fair to gauge their potential with a sort of live-in-the-studio demo session, The Beatles ran through a gamut of rock'n'roll covers, popular standards, and just three Lennon-McCartney compositions. Some of the covers would be redone on their second album (Money, Till There Was You); others would be taped for BBC sessions in 1962 and 1963 (Chuck Berry's Memphis, Tennessee, Buddy Holly's Crying, Waiting, Hoping, The Teddy Bears' To Know Her Is to Love Her, Carl Perkins' Sure to Fall).

In every instance, the later versions are far superior, and not just because Ringo Starr had replaced Pete Best on drums. The subsequent performances are much tighter and more confident. There's no better illustration of Starr's more imaginative drumming than comparing the takes of Crying, Waiting, Hoping, where his lighter and more varied



Paul McCartney sits amid the musical gear he and his younger brother Mike had accumulated by the early 60s. "Paul made the 'Beatles' sign when I was in hospital and stuck it on my drum kit where it stayed for a long time," writes Mike in *Mike McCartney's Early Liverpool*.

‘EPSTEIN LINED ‘EM UP LIKE SOLDIERS’

The British rocker who influenced the early Beatles

Of the hundreds of songs The Beatles are known to have performed before 1963, only a small handful were covers of numbers by British artists. Joe Brown was the British rocker The Beatles covered most, as the group performed his hit A Picture Of You on their June 1962 BBC broadcast and modelled their Decca audition cover of The Sheik Of Araby on how they’d seen him perform it on TV. Brian Epstein included Joe’s 1961 single, What A Crazy World We’re Living In, on the list of suggested songs for George Martin to hear the group play at their EMI audition. The Beatles were also inspired to cover the early jazz standard, Darktown Strutters Ball, and I’m ’Enery the Eighth, I Am onstage in the early 60s by Brown’s versions, Joe laying an especially heavy influence on George Harrison, who’d sing lead on all their Brown covers.

“I didn’t know that they did a lot of my old stuff,” marvels Brown 60 years later. “I didn’t know they covered A Picture Of You. I feel very honoured by the fact that they ever covered anything of mine, really. I covered some of *their* stuff,” he adds: his version of With A Little Help From My Friends hit the Top 40 in 1967.

Brown also shared a bill with The Beatles for a couple of shows in Southport and New Brighton in late July 1962, where Harrison posed for a Mike McCartney photo with Joe’s Gibson guitar [*see pic right*]. “The Beatles were doing great in the local clubs like The Cavern in Liverpool, but they couldn’t pull in a larger audience,” he remembers. “Brian booked me so he could use The Beatles to open the show for me. I must tell you, I thought they were great. They had such a vast repertoire of songs. On my shows, they played Besame Mucho, which was so out of the ordinary for a rock group.”

He continues, “Epstein wheeled them into my dressing room and lined ’em up like four soldiers and introduced ’em to me very formally: ‘This is the leader of the group, Paul,’ he said. I was surprised about that, but that’s what he said.” Even McCartney might have been surprised, since he readily acknowledged, “John is, in fact, the leader of the group,” in the first surviving taped interview with The Beatles (for the patients of the Cleaver and Clatterbridge hospitals on 27 October 1962).

> “I feel very honoured that they ever covered anything of mine, really” – Joe Brown

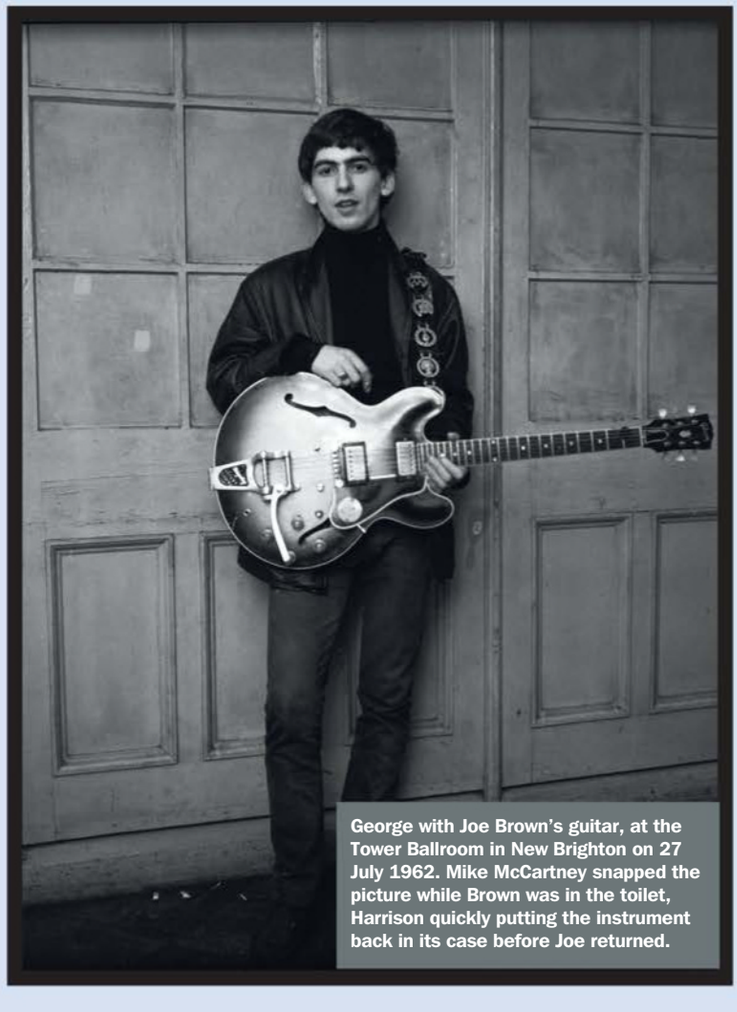
Brown’s penchant for rocking up music hall numbers struck a particularly deep chord with Harrison, the pair often jamming on such standards on ukuleles decades later when they lived near each other in Henley-on-Thames. “I grew up in a pub, so my background was songs like Sheik Of Araby and Darktown Strutters Ball. All those early recordings of mine, they were what I’d picked up in the pub, with a Cockney accent and the old rock’n’roll backing stuff. And The Beatles came out of that same sort of area, really. They’re very English.”

Unlike The Beatles, Brown couldn’t dent the US market, even with the big hit the group covered on the BBC. “I had a terrible, terrible management who couldn’t manage a birthday party. One guy I had, I said, ‘Why haven’t they sent my records to America?’ Picture Of You was No 1. ‘Well, they did,’ he said, ‘but the tapes got wiped out in a storm’ or something; a load of crap. So that was it, really, for me.”

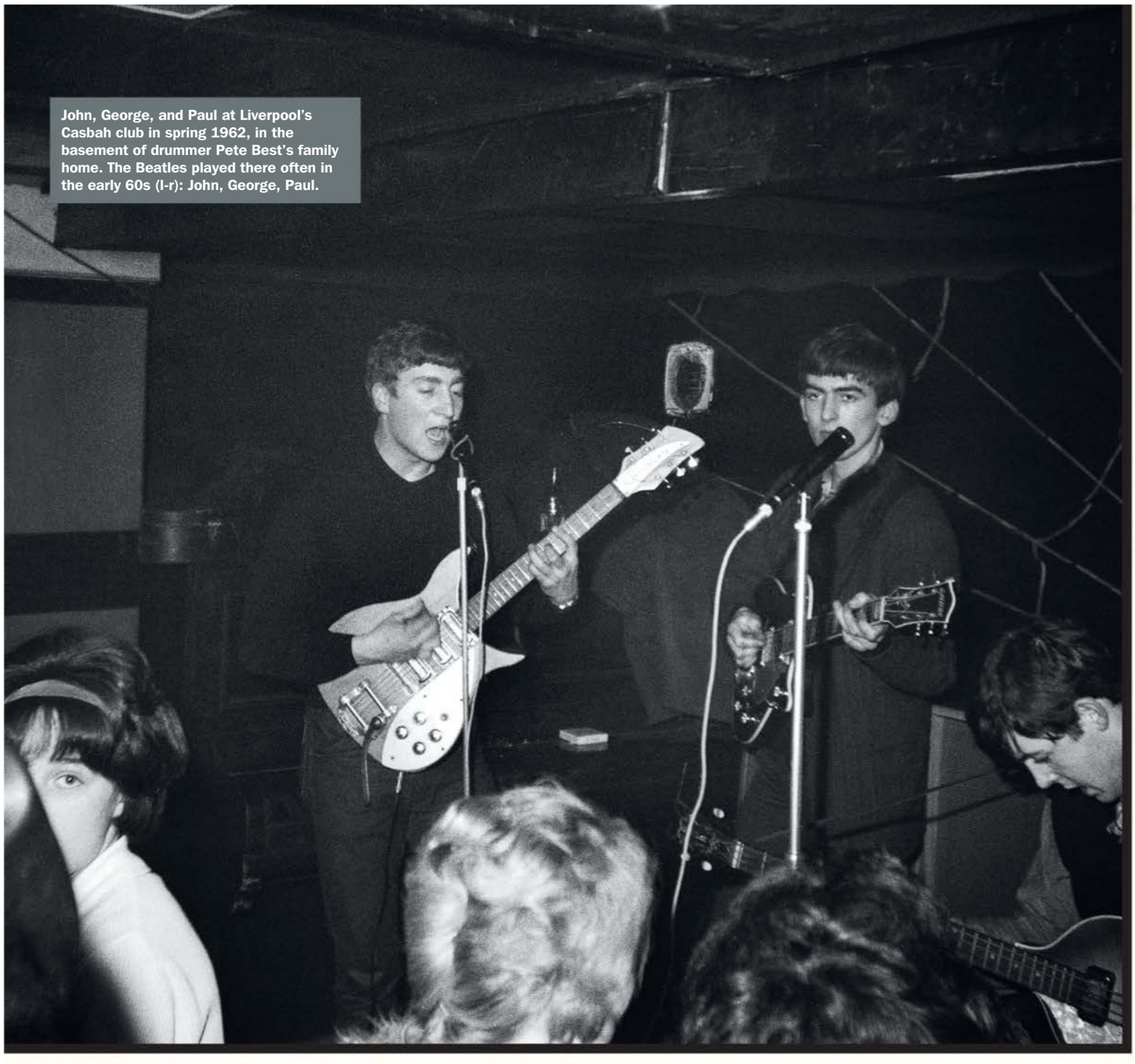
Brown might have had the chance to do some early Beatles songs himself if not for the carelessness of a civil servant. “I had big piles of these demos that came every week to the publisher, but a lot of ’em came straight to my home,” he explains. “But they used to be made on an acetate, which is made of aluminium. This bloody postman of mine folded it in half and put them through the letter box. If I had some of those now, I’d be worth a fortune!” he laughs.

Speaking of high-priced collectables, what happened to his Gibson guitar that George posed with at the Tower Ballroom in New Brighton? “I did a stupid, stupid thing,” he admits. “I thought, I’ll get myself one of them Les Pauls. So, I sold my guitar, got a Les Paul, and was not happy at all. I didn’t feel it through my ribs like I could feel the 335 [Gibson]. Roy Wood [of The Move/Wizzard] bought my guitar. I desperately wanted it back. I said to George, ‘I can’t get my guitar back. Roy Wood’s got it.’ George says, ‘Don’t you worry. I’ll make him an offer he can’t refuse!’ Of course, Roy stuck to his guns and said, no, he didn’t want to sell it. But I’ve got another 335, or 345 now, and I’m happy with that.”

About 20 years after Harrison’s death, Brown still misses his old pal. “George was a great guitar player, but more than that, he wasn’t a jamming player. You couldn’t sit down with George and jam like on a 12-bar or something like that. But what George was, was a wonderful tunesmith. He had these great melodies in his head that he’d practise and practise and record. That’s what George has done for guitar players.”



George with Joe Brown’s guitar, at the Tower Ballroom in New Brighton on 27 July 1962. Mike McCartney snapped the picture while Brown was in the toilet, Harrison quickly putting the instrument back in its case before Joe returned.



John, George, and Paul at Liverpool's Casbah club in spring 1962, in the basement of drummer Pete Best's family home. The Beatles played there often in the early 60s (l-r): John, George, Paul.

touch contrasts favourably with Best's rather monotonous and over-busy style.

A few other rock classics (The Coasters' Searchin' and Three Cool Cats) were laid down, along with some surprisingly lightweight fare. Bobby Vee's Take Good Care Of My Baby had been a recent smash for the pop-rock teen idol, but three other numbers went somewhat entirely afield from rock. Besame Mucho, though based on The Coasters' version, had been hits for US pop singers back in the mid-1940s; the music hall-flavoured The Sheik Of Araby, though based on the arrangement they'd seen early British rocker Joe Brown play on television, had been around longer than that; and September In The Rain was inspired by pop-jazz vocalist Dinah Washington's rendition.

As for the three Lennon-McCartney originals, they would never be attempted by The Beatles in the studio again, though other artists would chart, if usually mildly, with covers after the group became huge. Hello Little Girl, a pleasant Lennon-sung ditty with a Buddy Holly feel, was a 1963 Top 10 hit for fellow Liverpudlians The Fourmost; Like Dreamers Do, with its stair-climbing intro and outro chord sequence, was a 1964 Top 20 entry for The Applejacks. It was sung by Paul, who also takes lead on the dramatic and haunting Love Of The Loved, which Cilla Black had a minor hit with on her 1963 debut single.

> A pervasive myth is that they failed the audition because Epstein selected inappropriate material

One of the most pervasive myths of The Beatles' career is that they failed the audition, at least in part, because Brian Epstein selected inappropriate material, overemphasising non-rock standards. Whatever his input, an objective assessment of the track list demonstrates this is simply untrue. About half the covers were straight rockers that they'd later record for either *With The Beatles* or the BBC. Of the pop standards, Till There Was You was on *With The Beatles* and Besame Mucho was performed at their successful EMI audition just five months later.

Pre-rock pop had always been a part, if a minor one, of their onstage repertoire. Maybe Epstein urged them to put in a little more than usual, and September In The Rain seems like the most likely song he might have suggested, as he'd listed Dinah Washington's version as one of his 10 favourite records of 1961 in *Mersey Beat*. Yet he was also likely a force behind making sure they performed a few original compositions, seeing these as a mark of originality that might catch labels' attention even at this early stage.

Ultimately, The Beatles' failure to win a Decca deal seems not to have been down to

doing the wrong songs or, as is sometimes reported, Decca's preference to work with The Tremeloes (who auditioned the same day) because that act was much closer to the company's London base. They probably simply didn't impress Decca enough, and while in hindsight the tape glimmers with potential, they weren't nearly as good as they'd be by the end of the year.

Also in hindsight, failing the Decca audition, as devastating a blow as it was at the time, might have been the biggest break they ever got. It bought them more time to write better songs, and to consider whether another drummer might be needed. And had they passed, they wouldn't have been produced by George Martin. As the A&R man overseeing the session, Mike Smith, later acknowledged in Spencer Leigh's *Drummed Out! The Sacking of Pete Best*, "I don't think I could have worked with them the way that George Martin did – I would have got involved in their bad parts and not encouraged the good ones."

Five tracks from the Decca tape (Hello Little Girl, Like Dreamers Do, Searchin', Three Cool Cats, and The Sheik Of Araby) appear on *Anthology 1*. All the other covers have come out on shady grey-area LPs that sometimes artificially shortened or lengthened them with edits and splices, or even mastered them at the wrong speed. One remaining mystery is why Love Of The Loved hasn't been officially reissued, as it's arguably the track that best demonstrates their emerging talent – particularly Paul's, as he's the main composer and lead singer – for unusual melodies starting to venture well beyond the early rock'n'roll norm.

Could he be unsatisfied with the recording? He doesn't comment on the song in either Barry Miles' *Many Years From Now*, in which he discussed almost all of his 60s compositions, or the recent *Paul McCartney: The Lyrics*, and perhaps doesn't think much of it. Cilla Black wasn't thrilled with how her cover was arranged, telling *Record Collector* in 1997, "I walked into the studio expecting a pop group, not proper musicians. And there was a brass section which I wasn't keen on: it sounded too perfect. I wanted that rawness, that sound that The Beatles had playing in The Cavern."

Maybe McCartney has reservations about his slightly nervous-sounding vocal on the Decca take. Like much of his singing at the audition, it betrays an overt Elvis influence that would be smoothed out over the course of 1962 – another reason Decca's rejection might have been a blessing in disguise.

7 March 1962: The First BBC Session

Even as they struggled to get a recording contract in the wake of Decca's dismissal, The Beatles and Epstein continued to make some headway in establishing the band outside of Merseyside. On 12 February they *passed* their audition for BBC radio, making their radio debut on 7 March with a live Manchester performance for the programme *Teenager's Turn (Here We Go)*. Fortunately, an off-air recording survives, and in just a couple of months, the group seem to have improved and gained confidence. Or maybe they were just more relaxed than they were at the Decca audition where so much was at stake, though playing live for the radio for the first time was another high-pressure situation.

In unofficial circulation for many years, the three songs, though lo-fi, include a better version of Memphis, Tennessee than one they'd recently tried at Decca and two more recent US rock classics. Please Mr. Postman would be on *With The Beatles*, this earlier arrangement differing slightly with a burst of doo-wop harmonies on a non-faded ending. It's a testament not only to their skill at call-response vocals and backup harmonies, but also their hunger for picking up on great American records, as Please Mr. Postman, Motown's first No 1 hit in the US the previous year, didn't even chart in the UK.

Yet more recent was Roy Orbison's Dream Baby, on its way to No 2 in the UK when McCartney sang lead for The Beatles' faithful interpretation on this broadcast. It's not a total soundalike, The Beatles varying the backup harmonies from the original, and George Harrison adding a nice dramatic

Photo: (John McNally) ABC TV

WE SAW THEM STANDING THERE
Beatles eye-witnesses remember 1962

A few revisionists claim other early Merseybeat bands, like The Big Three or Remo Four, were as good as, or even better than, The Beatles onstage. According to most eye-witness accounts, however, there's no doubt The Beatles were a brilliant live act by 1962, even before they'd made a record, as various scenesters tell RC…

John McNally, Searchers guitarist

When The Beatles came on the scene, we were still playing country. We saw The Beatles play, and they were a far heavier band. The first time we ever went to the Star-Club Hamburg and saw The Beatles, they were playing very, very loud. Pete Best on drums was playing straight bass drum, four-on-the-bass, bam-bam–bam all the time. We thought, "This is a powerful sound. We should play a bit more powerful." The crowd would go frantic. We [thought], "There's something in this."

Mike McCartney, brother of Paul, who often photographed The Beatles in the early 60s

Our kid and his group were the best of the Merseybeat. They were so good they actually had the force by God, by nature, by life itself, they were so big. When they came back from Hamburg, me and my family and all The Beatles' loyal fans in Liverpool just went, "Whoa! What happened?" It was unbelievable. It was like a rocket had gone off, or a bomb had gone off, more like. The transformation, the tightness, the harmonies, and in their playing. Everything about them was unbelievable. It was like, "Oh, OK, look out world!"

[When Starr replaced Best] to get rid of a good-looking James Dean, for Richy [Ringo]… the fans didn't like it. But the difference in the drumming – that guy showed you the difference, Richy. Pete was just a good, solid, rock'n'roll drummer, whereas Richy *invented*. I'd told our kid, "Rory Storm & The Hurricanes have got a great drummer. He's very inventive. He goes *round* the kit."

With our kid and his mob, they were like a unit. That's what their strength was. You listen to The Beatles' stuff, and it's quite extraordinary. The togetherness of it, and the originality of it. It's so old, and it still sounds fresh, and it's original. I think that's why they were so big, and are so big, and will be so big, I think, forever.

Multi-instrumentalist Rico Bell, who saw them twice as a youngster in late 1962, and played for many years in post-punk band The Mekons

The most exciting thing about them for me was that they were "ordinary lads" who I could identify with and who were beginning to become well-known, and subsequently famous, in an entertainment industry which had hitherto seemed false to me. As a band they were fun to watch. There was obvious camaraderie and witty throwaway "Scouse" comments, mostly from John with a few from Paul. It wasn't just about their music. I appreciated them for being them.

I can't remember how many times I went to The Cavern, but it was always at lunchtime on a weekday. There are only so many times you can take off school during term-time without getting into trouble. I don't think any of us in the audience felt particularly awestruck or starstruck by any of the bands back then. We were excited to be in The Cavern, but I think most local kids, and certainly the friends who I went to see The Beatles with, regarded them as likeable and approachable, almost like slightly older siblings who were on "our side" as it were.

guitar flourish at the end a la how he'd cap off Everybody's Trying To Be My Baby on *Beatles For Sale*. A swell of near-screams from the audience at the beginning and end gives us Beatlemania in embryo, even as they struggled for that record deal.

In his evaluation at their BBC radio audition, producer Peter Pilbeam found The Beatles "an unusual group, not as 'rocky' as most, more C&W with a tendency to play music." Remembered Pilbeam on the 1982 *Beatles At The Beeb* radio special, "That was in those days high praise indeed, because there was a hell of a lot of noise came out of most of the three guitars and drum group[s]. There was a load of rubbish, masses of rubbish. They [The Beatles] impressed me at the time."

However, he missed the boat on their vocals, giving John Lennon a "yes" and, rather unbelievably, Paul McCartney a "no" on the evaluation. The reason? Maybe it's because Paul still had an Elvis-like warble in his voice. You can hear it on Dream Baby – but it wouldn't be heard again, at least on any surviving recording.

6 June 1962: The EMI Audition

For such a momentous occasion, there remains a lot of uncertainty about The Beatles' first session at EMI Studios, where they'd record almost all their studio releases. Was it an audition; were they already signed; or was it a recording test of some sort, whether the deal was in place or not? It might never be known for sure, but at least a couple of tracks survive that tell us something about the group's progress as 1962 neared its halfway mark.

Not all of it's flattering. One of the two songs from the session that appear on *Anthology 1*, Besame Mucho, is tamer than the version from the Decca audition. Five months earlier, it had been one of the highlights of the Decca session, the group seeming to have loosened up as they attacked the number with vigour, especially on the "cha-cha-boom!" chants they unleash at the end of each verse. Oddly, they're entirely missing from this arrangement, leaving McCartney to handle the vocal with restraint that sometimes verges on the quaint. It's almost as though he and the group are holding back from firing on all cylinders, with a different sort of nervousness than you hear on the Decca date.

Love Me Do is more revealing, though of a particular weakness rather than a strength. McCartney's vocal has a nervous quality that would never resurface in subsequent Beatles sessions, but that's not the big problem on this early, rather rudimentary version of the song that would launch their recording career. Pete Best doesn't keep a steady tempo, though when the tune speeds up it's hard to tell if he's rushing the beat or this might have even been part of the original arrangement. Whether it's Best's fault or not, the band almost comes to a dead stop after the instrumental break.

It might not be fair to judge him or The Beatles on the basis of one audition take, and Best did play better on some of the other Decca and BBC cuts. But certainly, the surviving evidence validates George Martin's oft-voiced recollection that the group were signed more for their personal charm than their musical abilities, which are barely hinted at on these two run-throughs. It also validates his reservations about Best's drumming, which helped lead to the single biggest move The Beatles made in 1962 and, indeed, their entire career.

We'd have a better idea of what EMI heard, and of Lennon and McCartney's burgeoning songwriting, if the two other songs that were taped at the audition survived. Each of those - P.S. I Love You and Ask Me Why - would be used on the first pair of Beatles B-sides. Fortunately, one of them, Ask Me Why, would be played on a BBC session just a few days later, presumably in the same or similar arrangement to the one they played at their EMI audition. It would be fascinating to hear how different P.S. I Love You might have sounded than when it was recorded again just three months later, but that will likely remain unknown unless a thrilling discovery of a tape or acetate from this session is unearthed.

As three of the four songs auditioned were Lennon-McCartney originals – none of which had been played for Decca – it seems as though the group and Epstein were pushing their songwriting more by mid-1962, both to their prospective label and among themselves. Epstein likely deserves some credit for this, but it's strange that when he first approached Martin, he played him an acetate of Till There Was You, one of the weakest performances from the Decca sessions, with an almost amateurishly stumbling Harrison solo. A Lennon-McCartney song (Hello Little Girl) was reportedly on the other side, and one wonders if Martin's reaction to an original composition – perhaps more positive, or at least less lukewarm, than his response to Till There Was You – might have made Epstein realise that original material was the way to go.

> "I told our kid, 'The Hurricanes have got a great drummer'"
> – Mike McCartney

11 June 1962: The Second BBC Session

Whether or not their record deal was definite, just five days after what was likely an EMI audition of some sort, The Beatles were on the BBC again in Manchester for *Teenager's Turn (Here We Go)*. Again, they sounded more energetic and charismatic on the airwaves than in the studio. Again, none of it's been officially released, likely because of the lo-fi off-air quality, though the building excitement of both the group's music and their audience comes through loud and clear. The "cha-cha-BOOM!"s are back in Besame Mucho, one of four surviving versions spanning January to December – clear evidence that far from getting pressured to do it at Decca, it was a genuine staple of their repertoire, and one they attacked with gusto. (As they would, indeed, in January 1969 in one of the most enjoyable scenes in the *Let It Be* film.)

More unusual was A Picture Of You, a cover of Joe Brown's new hit single, featuring George Harrison on lead vocals for the first time on a BBC broadcast, as well as spotlighting his typically tasteful country-rock solo in the brief instrumental break. Maybe the choice of material wouldn't be considered so unusual on The Beatles' home grounds, as the song made No 2 in the UK charts, but it was among the few British rock songs of any sort the band covered. When it first popped up on bootlegs, its origins puzzled American collectors for years, as for all his considerable stardom in his native land, Brown never charted in the US.

The programme also gave The Beatles the chance to, for the first time, air an original composition on the radio, seven months before it would be available on disc. Ask Me Why is played much as it would be heard on Please Please Me's B-side, with the distinct difference of Harrison's Bigsby vibrato guitar, which had the wavering tone associated with instrumental stars like the Shadows. That tone would be gone by the time it came out on 45, further distancing themselves from the pre-Beatles era of British rock recordings.

The mystery associated with this session might be obvious in hindsight, but perhaps not to British record labels at the time. The crowd reacts with such loud zest to each tune that it's hard to imagine a group generating such fervid audience adulation could have remained unsigned for long, even had EMI passed on them. But the labels Epstein first approached had, and EMI likely only took a chance on them because of a George Martin hunch based on their personalities, not their music.

Maybe it was just a matter of The Beatles translating the heat they generated onstage to the recording studio, which they wouldn't quite manage in full force until the year was nearly over. As lo-fi as their March and June BBC sessions are, they fill in this gap. They deserve to be heard on official releases, perhaps as bonus tracks on a similarly long-delayed sanctioned appearance of the full Decca audition tape.

22 August 1962: The Cavern

It's just one song, but The Beatles' cover of Some Other Guy at The Cavern on this date carries more historical weight than almost anything else they did in 1962. Most notably, it was filmed, marking the first time they were captured on camera with sound. Remarkably, this was just a few days after Ringo Starr had replaced Pete Best, enshrining one of his first

Main pic: John and Paul with one of their leading US rock heroes, Gene Vincent, at The Cavern on 1 July 1962. "The Beatles were inspired by Marlon Brando's leather jacket in *The Wild One*, and you can see Gene Vincent had the same idea," offers Mike McCartney in *Early Liverpool*. Above: Double exposure of Brian Epstein and John Lennon at New Brighton's Tower Ballroom in 1962, the year Epstein began officially managing The Beatles. As Mike McCartney observes in his *Early Liverpool* book, the amp "is tiny considering the size of the room." Above right: Paul and Pete at the Cavern, June 1962. Mike McCartney in *Early Liverpool*: "As Paul was unable to sit down on the chair, he thought he'd get up and give Pete a hand on drums."

appearances with the band. And it was just a couple of weeks before they'd travel to EMI for their first proper recording session, serving as a snapshot of that brief juncture between Best's departure and cutting their debut single.

Most important of all, however, the performance itself was electrifying. No other pre-Please Please Me recording – and, as this story illustrates, there are many – so vividly conveys just what was driving Liverpool teenagers so crazy, even without the celluloid images. They cover this obscure early-60s Richie Barrett soul single – a bit like a son-of-Ray-Charles 45 in its original incarnation – with ferocious hunger, and the jittery drama of an act knowing they have the goods to make it, but impatient to finally break out of the scene that incubated them. Not that the Liverpool scene didn't already have excitement to spare, the primitive black-and-white footage preserving the cramped frenzy of the Cavern audience at its peak.

For all its obscurity – reaching only No 62 in the US, and like many early-60s soul singles, hardly known at all in Britain – Some Other Guy had quite an impact on the Merseybeat scene. Some other Liverpool bands picked it up for their repertoire, including The Big Three, who had a No 37 hit with it in 1963, and The Searchers, who put it on their second album later that year. As good as those groups were – and as sonically imperfect as The Beatles' version is, coming as it does from a Granada television film soundtrack – it slaughters the competition with sheer off-the-charts energy.

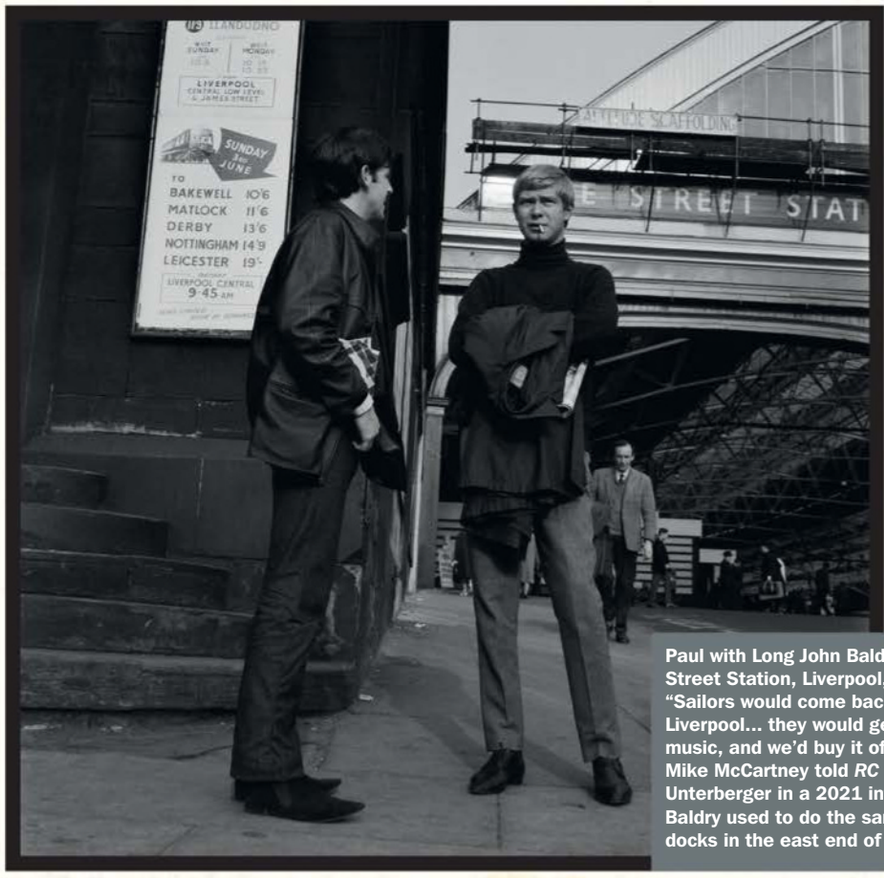
Granada TV returned to The Cavern to do more filming on 5 September, from which recordings of a nearly-as-lively Some Other Guy and a decent pass at Kansas City/Hey! Hey! Hey! Hey! (later done in the studio for *Beatles For Sale*) have circulated. They'd tape three more versions of Some Other Guy for the BBC in 1963, one of which is on the *Live At The BBC* collection. And as good as those are, none match the vitality of the first one, which has never found official release, though that might be unnecessary as it can be heard in full, with accompanying Cavern performance footage, in the documentary *The Beatles Anthology*.

Obviously, the song was a huge favourite of The Beatles, and especially of John Lennon, who in 1968 declared in *Rolling Stone*, "I'd like to make a record like Some Other Guy. I haven't done one that satisfies me as much as that satisfied me." If there's any mystery attached to this Cavern performance, it's why John's vocal is so much louder and clearer than Paul's, though both can be seen singing the lyrics in the clip.

> "We've learnt them but we still think they are terrible" – George on EMI's 'funny' records

4 September 1962: EMI Recording Session

Although songs don't come much more straightforward than Love Me Do, the recording sessions for The Beatles' first single were more complicated than most fans would realise for years. First, it wasn't clear for a while that Love Me Do would be recorded at all.



Paul with Long John Baldry, Lime Street Station, Liverpool, July 1962. "Sailors would come back to Liverpool... they would get the latest music, and we'd buy it off them," Mike McCartney told *RC* writer Richie Unterberger in a 2021 interview. "So, Baldry used to do the same in the docks in the east end of London."

Before the session, George Martin had asked them to learn a song that he felt would be a hit, How Do You Do It.

In retrospect, The Beatles might have been tempted to lobby for a powerful cover version whose original would have been unknown to most US listeners – like, for instance, Some Other Guy, though they had many candidates in their repertoire. To their credit, they wanted to be known for their original material from the get-go, in part so they'd immediately stand out with a sound of their own. Martin wasn't yet confident in Lennon and McCartney's songwriting abilities and thought Mitch Murray's How Do You Do It – a happy-go-lucky ditty from the British equivalent of Tin Pan Alley – would be a better bet.

The Beatles' version of How Do You Do It slipped into unofficial circulation back in the late 70s, and is on *Anthology 1*, albeit in slightly edited form. It's not as bad as some historians would have it, but it lacks spirit, and would be addressed with far more enthusiasm when it became a No 1 debut 45 for their Merseyside peers Gerry & The Pacemakers. To his credit, Martin saw The Beatles weren't summoning their best effort and let them record Love Me Do. But the intrigue doesn't stop there.

As reported in the September 2013 issue of *Record Collector*, a professional forensics examiner was able to reconstruct the contents of part of a letter Harrison wrote to early Beatles photographer/confidant Astrid Kirchherr on 21 August 1962. The letter's owner, Vince Bryan, made the findings public, revealing that George wrote, "Parlophone sent us *two* [emphasis added] funny records to learn."

He also made clear just how The Beatles felt about those records: "So we have learnt them and they are a little better now but we still think they are terrible." How Do You Do It was learned from a track sung by Barry Mason (now itself in unofficial circulation), backed by none other than the group that would (if briefly) be The Beatles' biggest rivals in a year's time, The Dave Clark Five.

What could the second song – apparently not attempted by The Beatles at this session – have been? Maybe it was Murray's Better Luck Next Time, cut by Mason at the same 9 May session he demoed How Do You Do It. Covered later in 1962 on a Parlophone single by Johnny Gentle – the same singer The Beatles had backed on a brief Scottish tour in mid-1960 – it was another jaunty tune. But it was even less suited for the group than How Do You Do It and sung by Gentle as the kind of teen idol filler they abhorred.

Or maybe it was Murray's similarly innocuous-to-the-point-of-vacuous By The Way, a No

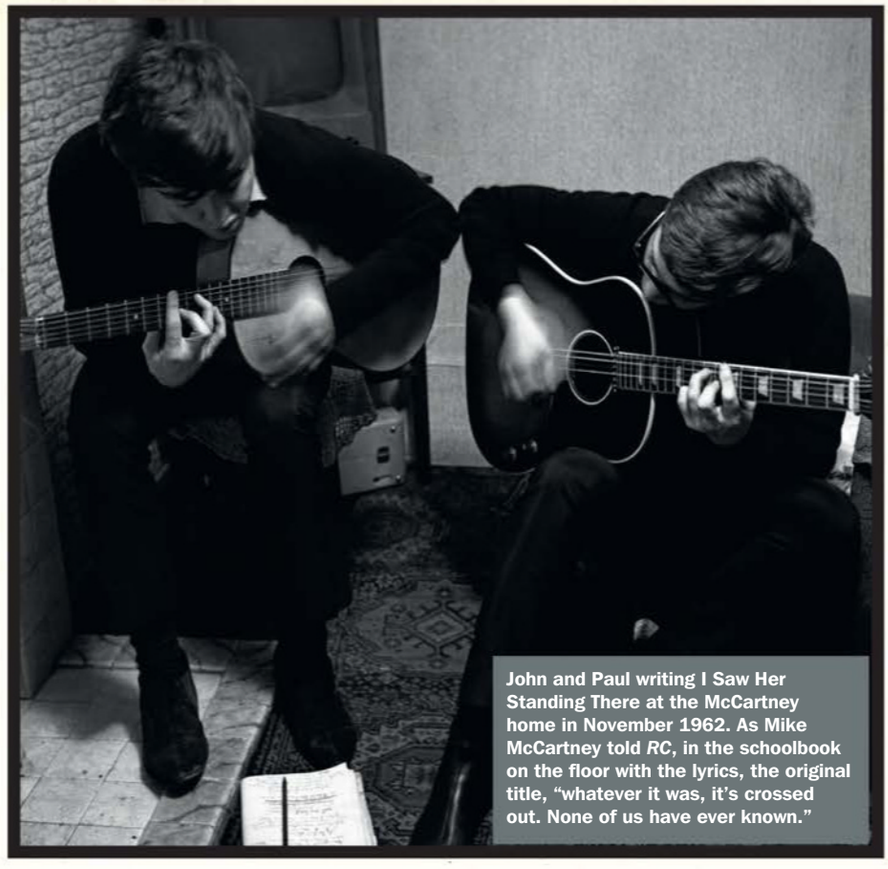
Rehearsing for their second BBC radio broadcast in Manchester, 11 June 1962. They had yet to record their debut single, by which time drummer Pete Best had been replaced by Ringo Starr.

22 hit for The Big Three in 1963. Big Three bassist Johnny Gustafson said it had been turned down by The Beatles in *The Mersey Sound* episode of the BBC TV series *Rock Family Trees* in 1998, though it might have been a yet less likely candidate to meet The Beatles' approval.

Love Me Do was probably still in the running to be recorded at the session all along, as Martin's plan had been to make it the B-side of How Do You Do It. Murray didn't want his song on the B-side, and publishers Ardmore & Beechwood wanted the A-side to be a Lennon-McCartney composition. So, Love Me Do it was. But more obstacles remained as Martin wasn't aware Starr had replaced Best until the session and wasn't sure Ringo's drumming was good enough. A version was completed, but it would be redone with a different drummer just a week later.

After all that, it was the finished 4 September take, with Ringo on drums, that would be used on the hit single. As interesting as the back story is, it shouldn't be overlooked that, as simple as Love Me Do was, it was bluesy, sincere, invested with their close vocal harmonies, and unmistakably *them*, if only a basic blueprint for what would soon make The Beatles rock's most creative unit. And though its chart success was modest, it did make an impact upon its initial release, beyond Liverpool and upon musicians The Beatles might have never known were listening.

As Donovan told this writer in a 2001 interview, "When I left home at 16, I was already immersed in bohemian art and culture and wishing to be part of the folk-protest movement, which I had heard from Woody Guthrie, Joan Baez and Pete Seeger, thinking I had left pop music behind. Then, on one trip back home at 17, I was alone in my mum's council house in Hatfield, and the radio was playing. As I walked up the stairs a song came on the radio which froze me where I stood. I sat down on the stair and listened to acoustic guitars, a harmonica, drums, bass, and vocal harmonies. The band sang, 'Love, love me do.' I didn't know who they were, but I knew in an instant that this was what I would do – merge the acoustic guitars with pop music form, and present new conscious lyrics to an unsuspecting pop audience. The DJ said the band were The Beatles."



John and Paul writing I Saw Her Standing There at the McCartney home in November 1962. As Mike McCartney told *RC*, in the schoolbook on the floor with the lyrics, the original title, "whatever it was, it's crossed out. None of us have ever known."

> "I didn't know what they were but I knew this was what I wanted to do" — Donovan

11 September 1962: EMI Recording Session

Infamously, for this date Ringo Starr was replaced by session drummer Andy White as The Beatles remade Love Me Do and recorded the B-side, P.S. I Love You. Ringo was still heard on both tracks, playing tambourine on the projected A-side and maracas on the flip. The Love Me Do remake wasn't really too different or appreciably better, and after all the hand wringing over Starr's drumming, a 4 September take with Ringo was chosen for the single.

Confusing matters for eternity, an 11 September version, easily distinguished by the presence of both White's drums and Ringo's tambourine, was used on the *Please Please Me* album instead. This remains the version most often heard throughout the world after the Love Me Do single fell off the charts.

P.S. I Love You might have had greater consideration for the A-side had a different song of the same name by famed composers Gordon Jenkins and Johnny Mercer not already been recorded by numerous artists since Rudy Vallée's original 1934 version, including Frank Sinatra. A case can be made for it being more indicative of the group's developing strengths than Love Me Do, with fetching unpredictable chord changes (especially in the intro), a near cha-cha beat, and nice interplay between McCartney's only slightly Elvis-inflected vocal and the backup harmonies.

Martin, however, favoured Love Me Do, in part because of the Lennon harmonica that would grab Donovan's ear and set it off from virtually anything else on the hit parade. Which Love Me Do would soon join after its 5 October release, entering the lower rungs of the British charts by the end of the month.

However, another song attempted at the session would eventually be a far greater success that captured the band's genius in full bloom for the first time. Not on 11 September, though, when an early pass at Please Please Me was far less arresting than the remake they'd cut in a couple of months. Although Martin noted on several occasions that the song was taken at a lugubrious tempo when he first heard it, the outtake discovered in time for inclusion on *Anthology 1* was already about as fast as the released version, probably sped up at Martin's suggestion.

The real problems were the absence of Lennon's harmonica and backup harmonies during the bridge, and too-busy drumming from White. The session man might have had better chops on paper than Ringo, but he was crucially lacking the unerringly right feel and infectious energy Starr brought to each song he played with the group. All these issues would be rectified on the 26 November remake, with Ringo behind the kit, never again to be replaced by hired guns.

26 November 1962: EMI Recording Session

Although previous versions of both Please Please Me (from the 11 September EMI session) and Ask Me Why (from the June BBC broadcast) exist, The Beatles were reaching maturation as studio artists with astonishing speed when these songs were taped on this date. The Please Please Me remake wasn't just better than Love Me Do. It was better than anything previously cut by a British rock act, whether for its mesmerising surprise-at-every-turn melody, John's urgent lead vocal and shimmering harmonica, Paul and George's joyous responsive harmonies, or the unexpected thrilling leap into falsetto for the chorus.

At the Tower Ballroom shortly after Ringo joined the band. "Pete was just a good, solid, rock'n'roll drummer, whereas Richy invented," emphasised Mike McCartney in a 2021 interview with RC (l-r: Ringo, George, Paul, John on harmonica).

After nearly a year of hard work and setbacks that might have derailed or even destroyed many a band, they had, as Roy Carr and Tony Tyler declared without exaggeration in *The Beatles: An Illustrated Record*, set "the prototype for the next five years of British music". After its release on 12 January 1963, it shot to the top of the charts. Almost overlooked was its more sedate B-side, demonstrating (as P.S. I Love You had) that they were determined to put quality originals on their flips instead of tossing off the kind of filler that had usually backed hits.

Compared to their previous EMI sessions, there wasn't much intrigue behind the straightforward execution of the first Beatles classic. But there was at least a little mystery, even if it wouldn't surface until after the single was a smash. Why was a different version chosen for the stereo edition with inferior vocals? John sings the wrong words on the second line of the last verse, starting the next line with a growling chuckle, as if he's suppressing a laugh after realising his mistake. The cleanly, correctly sung vocal graced the 45. It's likely the stereo version that's been more commonly heard throughout the globe, and quite a few fans who didn't have Please Please Me in their collections until they got it on LP might lack the original mono 45 mix to this day.

And there was another Lennon-McCartney song played, but apparently not taped, at the session. Tip Of My Tongue would later be given to fellow Epstein client Tommy Quickly, though George Martin had told *Mersey Beat*, "It's a great number, but we'll have to spend a bit of time giving it a new arrangement. I'm not too happy with it as it is."

Somewhat akin to Love Of The Loved and Like Dreamers Do in its exploration of odd key changes and verging-on-sappy romantic lyrics, The Beatles were probably outgrowing its style as John and Paul really found their stride as songwriters, with far greater gems like I Saw Her Standing There and Do You Want To Know A Secret just around the corner. Tip Of My Tongue was never revived in the studio, and their November 1962 try-out won't be heard unless a tape whose very existence is in doubt comes to light.

Late December 1962: Star-Club Hamburg Tapes

There's enough weird murkiness surrounding the origination and various releases of Beatles performances taped in Hamburg's Star-Club to fill a book. It's hard enough to keep what's come out where straight, though at any given time, it seems as though the 30 tracks that came out on the 1977 editions of *Live! At the Star-Club in Hamburg,* Germany*; 1962* have been available, if sometimes on labels of dubious credentials. Some of the songs, all covers, aren't available in any other versions.

Hans Olof Gottfriddson and Richard Moore's in-depth story on the tapes in the June and July 2015 issues of *Record Collector* has detailed breakdowns of the sources from which each track was assembled. This, alas, involved some overdubbing of applause and cheers, as well as minor instrumental overdubs that diminish the integrity of the recordings.

It's still not entirely certain when these tapes were made, though the performances do originate from their final Hamburg stint from 18 December through 31 December. It's a shame the sound quality is so lousy, though at least it gives us a document, if flawed, of how The Beatles sounded as a club band, with numerous covers they didn't record on their official releases, or sometimes record anywhere else.

It's also too bad they don't play as well here as they usually did, sometimes lapsing into actual sloppiness. The Beatles *could* play well and even superbly in a live situation, as heard on their 1962 BBC broadcasts and sadly lo-fi off-air fragments of TV programmes from the fall where they performed Some Other Guy, Twist And Shout, Love Me Do, and A Taste Of Honey. You wouldn't necessarily assume this from the Star-Club tapes, which have erroneously led some to denigrate their abilities as a live act.

Limiting ourselves to noting some under-detailed aspects of the tapes here, it's surprising the tapes don't sound better considering they were made by the Star-Club's stage manager, Adrian Barber, to test the sound system he'd designed for the facility. Barber had been in the Liverpool combos Cass & the Cassanovas and The Big Three, and would later work as an engineer on recordings by The Velvet Underground and The Allman Brothers after moving to the US. But you'd never guess he had an aptitude for recording music based on these amateur results. It might not be fair to make such judgments considering it was made on a machine with a single microphone, but really they don't sound appreciably better than you'd expect from an audience recording, even by 1962 standards.

It's not so widely known that there are tapes from these dates that weren't used on official releases, some of which have circulated unofficially, some of which haven't. Some of these are unremarkable alternate versions of songs that made the original LPs. Road Runner, which isn't represented on the original albums in any version, has terrible sound quality, even compared to what did come out. And Money doesn't have The Beatles on lead vocals. A minute-long charge through Billy Lee Riley's rockabilly nugget Red Hot (known as My Girl Is Red Hot) can be heard on the soundtrack of The Beatles' *Anthology*, and lives up to its title as a burning red-hot version with George on lead vocals and a spot of organ (possibly by keyboardist Roy Young, who sometimes played with The Beatles onstage in Hamburg). But no complete take has yet circulated. Note, too, that while Hans Olof Gottfriddson and Richard Moore detailed uncirculated alternate and fuller unedited versions of songs that appeared on the LPs in their *Record Collector* piece, these are either incomplete versions or longer versions whose uncirculated sections have serious audio defects.

> The tape suggests that, for the first time, The Beatles were focusing on original compositions

For all their deficiencies, however, the tapes do have their virtues, not all of them owed to mere historical documentation. Some of the performances are fierce and tight, especially on Little Queenie (no other version of which has

'I THOUGHT IT WAS THE WORST THING I EVER HEARD'

The lives of Love Me Do

Love Me Do had an unusually complicated release history, even at a time when inexplicable domestic and foreign variations of UK discs were far from unknown. The take with Ringo on drums was used on the original UK single, as well as on the Canadian 45 in February 1963. But the take with Andy White on drums (and Ringo on tambourine) was used when the song was included on the *Please Please Me* LP the following month. Later pressings of UK singles also used what we might call the "tambourine take", which was also used on the September 1963 EP, *The Beatles' Hits*.

Even before 1963, the first cover of Love Me Do (and the first cover ever of a Lennon-McCartney composition) by an act billed as The Sparrows appeared on a Cannon budget-priced EP of soundalike covers. Although it's been reported that the soon-to-be-famous songwriting team of John Carter and Ken Lewis are the singers, when contacted for this story, Carter said, "The recording came about as part of the sessions I used to do for cheap soundalike labels in the early 60s, when six covers of current hits were churned out a couple of weeks after the originals on 45s retailing at about six shillings. I specialised in Beatles covers under the names (not my choice) of Frank Bacon/ The Town Sparrows/Frank Bacon and the Layabouts. The other people involved were also session singers and Ken Lewis was never involved in these sessions."

Love Me Do didn't have a US release on 45 until 1964, as Capitol Records notoriously passed on releasing each of The Beatles' first four singles before finally issuing I Want To Hold Your Hand in the last days of 1963. Capitol's director of international A&R, Dave Dexter, remembered hearing The Beatles for the first time in a 1988 interview with Chuck Haddix: "When I heard Lennon playing the harmonica on this record, I thought it was the worst thing I'd ever heard. So, I nixed it. I didn't want any part of The Beatles."

Assuming this first Beatles disc Dexter heard was Love Me Do, the group had the last laugh. Issued in the US on the Vee-Jay's subsidiary label Tollie in April 1964, the "tambourine take" of Love Me Do hit No 1 on the American charts on 30 May, more than a year and a half after the original single version was released in the UK. Although at least Capitol didn't credit any of its Beatles discs to The "Beattles", as Vee-Jay infamously did on its first pressings of the Please Please Me single.

Rehearsing at The Cavern, 27 January 1963, as the single they'd recorded near the end of 1962, Please Please Me, was starting its rise to the top of the charts. "The band would rehearse and keep a recording of their sessions on our Grundig tape recorder so they could listen back and make changes," writes Mike McCartney in *Early Liverpool*.

circulated by The Beatles), McCartney singing the Chuck Berry standard with ebullient flair. He's also on lead on rocked-up pop standards Your Feet's Too Big (which Harrison would remember playing at their June EMI session, though no tape survives if so) and Red Sails In The Sunset. And you also hear I Saw Her Standing There about six weeks before it would be cut at EMI for their debut LP. The absence of more originals (though Ask Me Why is also here) is a bit puzzling, almost as if they're keeping Please Please Me in reserve until they could present it as a bona fide hit.

The tapes are almost a resume of the gamut of rock and pop they'd played as they found a sound that would surpass their idols in originality and influence. A sanctioned release of the tapes, whose legitimacy has been disputed by The Beatles and others since many were issued in 1977, is long overdue. The liner notes for the 1977 LPs were laughably inaccurate – why not give this historical document the diligently researched packaging it deserves? And even put on some of the unreleased material to boot, like Red Hot and the alternate version of Till There Was You where John shouts at the audience to stop talking, cracking up Paul in the process?

Magical Mystery Tape: The Cavern, Late 1962

A final notable slice of unreleased Beatles material circa 1962 was recorded in The Cavern club at an unknown date, though it's reasonably certain it was taped late that year. The five performances on this rehearsal tape last just a dozen-and-a-half minutes, including an early version of I Saw Her Standing There and two versions apiece of One After 909 and the instrumental Catswalk. Although on the lo-fi side, the music's quite listenable, though the execution's a little loose and at times a bit sloppy.

Most interesting is I Saw Her Standing There, which has most of the melody and words in place, but not the arrangement. John plays wheezing harmonica that was wisely excised from the corking studio version they'd cut in February 1963. It's still lacking some final polish as John and Paul goof up some of the lyrics, laughing at their screw-ups at one point. George also plays some chords near the end of the verses that didn't survive in the final version, but it's obviously a better song than any other they've yet written, save Please Please Me.

One After 909 had been first laid down for home rehearsal tapes back in 1960, and the band had got tighter in the intervening two-plus years, though George's guitar is uncharacteristically undisciplined. It's played as a more straightforward early-60s rocker than the way they'd do it in the January 1969 *Get Back/ Let It Be* sessions, and close to the arrangement they'd use on a March 1963 EMI outtake now available on *Anthology 1*. The bouncy, moody, slightly jazzy Catswalk is the real oddity, as The Beatles seldom performed original instrumentals during their whole career. It's been speculated that McCartney was going to offer this to guitarist Bert Weedon. But when it did get recorded (with a composing credit to Paul alone), it was in a trad jazz-style romp on a 1967 single by Chris Barber, where it was retitled Cat Call.

The tape does seem to indicate that, by the end of the year, The Beatles were, maybe for the first time, focusing mostly on original compositions rather than US rock'n'roll covers. As great as those covers were, it would be their own songs, more than anything else, that would make them an unprecedented phenomenon in 1963. RC

Mike McCartney's Early Liverpool *is out via Genesis Publications. A Collectors' edition is available for £325 at www.mikemccartneybook.com.*

From The Vaults

Reissues, remasters and compilations

Golden Years

Mind-boggingly expansive set covering the original era of new wave's coolest crew. *By Daryl Easlea*

Blondie

Against The Odds 1974-1982

★★★★

Capitol/Numero Group 876069 (8CD, 4LP, 3CD, 10LP/10"/7")

In many ways, Blondie are the ultimate group who should *never* receive the box set treatment. Their very essence was high-intensity art-pop on 45, not given to deep treasures and acoustic demos. However, in spite of that, Blondie have not only produced the goods, but done so in the same scene-stealing manner they did when they tore the charts up in the late 70s.

In its fullest version, *Against The Odds 1974-1982* features 124 remastered songs (36 previously unreleased) cut at Abbey Road with alternate versions and outtakes plus a 120-page discography and a 144-page hardback book with commentary from all the band. It is quite a spectacular thing.

Against The Odds: 1974-1982 contains the group's six albums of that era, which can be split broadly into three: the ascent (*Blondie*, *Plastic Letters*); the summit (*Parallel Lines*, *Eat To The Beat*); and the descent (*Autoamerican*, *The Hunter*). Some of these reveal their charms slowly and others – well, *Parallel Lines* – bludgeon with their surfeit of immediacy and chutzpah. 1982's *The Hunter*, arriving just as the parade had left town, is worth reappraisal – especially the return-to-the-source English Boys, a heartfelt tribute to John Lennon. Its coda, a nod to Sunday Girl, suggests that, by 1982, their luck had run out, and the group knew it was over.

As *Against The Odds 1974-1982* is hardly going to be purchased by the casual fan, it's all about what is concealed within the 36 previously unreleased tracks. The earliest material – three years before the group's debut album – is fascinating, as everything is in place. Their version of The Doors' Moonlight Drive is a revelation, so unlike what you'd imagine; it starts like The Clash and, by its close, anticipates The Stranglers.

From 1974, Out In The Streets underlines how much Blondie were influenced by girl groups. The Disco Song is fascinating, as it is an early sketch of Heart Of Glass, lazy and stoned, with all its components in place, clearly deemed inappropriate when new wave first took hold. Groovy and loose, this spirit is carried forward even further on Sexy Ida, with Harry's unmistakable voice disinterestedly tearing up the Ike and Tina Turner classic. How *RC* wishes that an album from this period had been captured. There is excellent humour, too, with Harry laughing at the start of a collapsed X Offender, before its taut single mix, emphasising the sheer power (pop) of the group. The isolated synthesiser versions of Heart Of Glass, War Child and Call Me capture the group sounding somewhat like a Throbbing Gristle outtake.

Against The Odds 1974-1982 is a supreme lesson in how to do it – the super-ornate approach of the Numero Group, combined with the knowledge of Universal's catalogue department, bringing together all seven members of the original band – many with their notoriously testy pasts and relationships – to create something superior. Debbie Harry's voice throughout is mesmerising – like Diana Ross, it's not about technical excellence, but good heavens, what it conveys; it's among the very greatest in pop. It is so beguiling, you cannot quite put your finger on it.

For sheer execution and rarities, *Against The Odds 1974-1982* is a pure five-star set. For the variance of the studio albums, it's a three. Altogether, let *RC* call *Against The Odds 1974-1982* a glorious four. It really does redefine what can be achieved in the world of catalogue repackaging. Blondie is a band. Blondie is a box.

Q&A

Blondie guitarist Chris Stein on how *Against The Odds 1975-1982* came together from tapes he found in his barn. Sorry, garage…

Hello, Chris. This is quite the mammoth box set, isn't it?
I just saw it the other day. It weighs 18 pounds! You could literally work out with it. It's pretty epic. Those guys at Numero did a good job. It's fabulous, it's got great packaging. I think people are going to like it. It's a little on the expensive side, but I see people pay large amounts for old VHS tapes at this point, so who knows?

Why was now the time to go back through the archives from those early days?
It came from me getting all my tapes digitised, or attempting to get some of it digitised. Blondie is an ongoing thing; this is just one manifestation of it. I had a garage full of tapes and we started dealing with all that.

Is that the barn I've read about?
It's not a barn! I don't know where that came from, it's a garage under my studio, Upstate.

OK, sorry, it's a garage. Once you started going through everything, what was the most surprising thing to you?
I had mental notes of what everything was – I have a good memory so I always knew it was there. There's still a ton of stuff that hasn't been dealt with yet.

> "There's some weird little jams I'm very fond of..."

Getting it digitised was just a case of giving it to Steve Rosenthal, the guy who used to run the Magic Shop, a really great old studio where we did the last album [2017's *Pollinator*] and where Bowie did *Blackstar*. Steve was the proprietor of the Magic Shop and when those guys got priced out of being in SoHo because of the rising rent costs, they moved to Brooklyn. They had always been doing digitising so it was just a matter of turning the stuff over to them. We had a truck come up and put everything in the truck.

There are 36 unreleased tracks on the set. Which is your favourite?
There's some weird little jams and stuff that I'm very fond of. The early demo of The Tide Is High is pretty great in its weird way. There's a bunch of stuff on there. I like the version of the Doors song except it's missing the front of it. The story on that was it was recorded during the second album; we used to do that song in our live performances and we were at the studio and we started playing it off-the-cuff and someone in the control room put the tape on but they missed the front of it, so it's two-thirds of the song. It's pretty great, I don't know why we didn't just start over again and record the whole thing!

Are there any that you regret not releasing at the time?
No, not really. That kind of stuff drives one crazy in later life.

Which do you think the most ardent Blondie collector will be excited about?
Maybe some of the demo stuff and the home stuff is interesting. There's a first version of Sunday Girl which was on a four-track in the house. The song is kind of all there, you know what it is, but it's a meagre version of the original.

This is the defining Blondie collection. But if you could only hold on to one thing from across your career, what would it be?
Oh, shit, I don't know. Maybe one of the records, *Autoamerican* or something. I'm still very proud of those things.
As told to Niall Doherty

Photo: Martyn Goddard

Blondie: the bleedin' photographer hadn't shown up again

Photo: Martyn Goddard

JAZZ COLLECTOR

By Charles Waring

With his dazzling displays of virtuosity, Jimmy Smith was the undisputed king of the Hammond organ in the soul jazz era of the late 50s and early 60s though **JACK McDUFF** came a close second. Between 1960, when he made his recording debut, up until his death in 2001, the Illinois organ grinder born Eugene McDuffy was a prolific maker of LPs, cutting tracks for the Prestige, Cadet, Atlantic, Blue Note, and Concord labels. In June 1982, when ***Live At Parnell's*** (★★★★ **South Bank Music**) was recorded, McDuff was on the roster of Joe and Sylvia Robinson's pioneering hip-hop label Sugar Hill. He spent a week at Parnell's, a Seattle jazz club, with his quartet, where a fan captured one of his shows on tape; that recording, preserved on a time-ravaged cassette, has now been miraculously restored using cutting-edge technology to offer a vivid portrait of McDuff as a musician during his late 50s. Ranging from funky grooves and hard bop swingers to bluesy ballads and more progressive material, it's a fascinating and compelling listen; McDuff covers a lot of ground stylistically though everything is rooted in his earthy, soulful approach to the Hammond organ.

Best remembered for his eerie soundtrack to the 1971 Oscar-winning crime thriller *The French Connection*, the Californian trumpeter, bandleader and composer **DON ELLIS** (1934-1978) is a largely unsung jazz pioneer who was renowned for creating music using complex time signatures. He was also at the forefront of fusing jazz with Indian music, as the fascinating in-concert CD ***Live At UCLA*** (★★★ **Sleepy Night**) reveals; a 1966 performance exhumed from Ellis's stash of personal recordings, it features his band, **THE HINDUSTANI JAZZ SEXTET**. Although the recording quality doesn't offer a level of fidelity that will satisfy audiophiles, it's nevertheless an eminently listenable set (limited to just 500 copies) that documents a historically important group. Among the highlights is the cool Blues For Hari and exotic Bombay Bossa Nova.

Talking of bossa nova, ***Jazz Samba*** (★★★★ **20th Century Masterworks**), saxophonist **STAN GETZ**'s landmark 1962 collaboration with guitarist **CHARLIE BYRD** – which helped to turn American audiences on to the Brazilian musical phenomenon – is reissued again. This time it's augmented with a bonus album, *Big Band Bossa Nova*, where Getz teamed up with the noted west coast arranger, Gary McFarland.

Moving on to new albums, one of this month's picks is a collab between Swedish bassist **ULF IVARSSON** and ex-Material member and producer **BILL LASWELL**, who join forces on the immersive ***Nammu*** (★★★★ **Ropeadope**), a collection of four extended mood pieces that mutate from dubby, bass-heavy grooves to glacial synthscapes and avant-jazz circa Miles Davis' *Big Fun*. It's a deeply absorbing album that illustrates Laswell's penchant for bringing together different musical worlds.

The prolific New Jersey trumpeter **DAVE DOUGLAS** once played with Laswell in the band Uplift and follows up his recent *Secular Psalms* album with a new but very different record called ***Overcome*** (★★★★ **Greenleaf**), whose theme is social justice and includes a reconfiguration of the Civil Rights anthem, We Shall Overcome. It features the soulful vocals of Fay Victor and Camila Meza.

The veteran Detroit reed player **BENNY MAUPIN** – whose many credits range from Miles Davis's *Bitches Brew* to Herbie Hancock's *Head Hunters* – joins the Windy City percussion maestro **ADAM RUDOLPH** to combine their considerable talents on the five-movement ***Symphonic Tone Poem For Brother Yusef*** (★★★★ **Strut**), a homage to the late jazz giant Yusef Lateef whom both played with. Together, Maupin and Rudolph concoct some mesmerising and often exotic music, where woody, birdlike flutes flit over static synth washes, chiming bells and flowing rivulets of percussion. It's a wonderful tribute.

Both musicians have also performed with the prolific avant-garde trumpeter and composer **WADADA LEO SMITH**, who some will recall from his appearance some years ago on a Spring Heel Jack album. The Mississippi-born musician celebrates his 80th birthday with two stunning new albums: ***String Quartets Nos. 1-12*** (★★★★ **TUM**), a mammoth 7-CD box set featuring the excellent RedKoral Quartet and ***Emerald Duets*** (★★★★ **TUM**), an absorbing 5-disc project where Smith collaborates with four different drummers, including Andrew Cyrille and Jack DeJohnette.

Cut from a different cloth is **KIBROM BIRHANE**'s ***Here And There*** (★★★★ **Flying Carpet Records**). A highly skilled young keyboardist and arranger born in Ethiopia, Birhane is based in Los Angeles, where he recorded his sensational debut album, which blends traditional Ethiopian flavours with contemporary-sounding brassy funk and soul-searching spiritual jazz.

An earthier soul-jazz feel infuses ***Kresten Osgood Plays The Organ For You*** (★★★ **Jazz Fuel**) by the Danish drummer-turned-Hammond B3 hero, **KRESTEN OSGOOD**. Invoking the spirit of the late Lonnie Smith, Osgood blends funky jazz with Latin flavours to create a retro-tinged feel-good vibe.

Cast from a straight-ahead jazz mould is the terrific ***Be-Bop!*** (★★★★ **Sony Masterworks**) by **PASQUALE GRASSO**, a 33-year-old Italy-born, New York-based guitarist renowned for balancing virtuosic technique with emotional sensitivity. A heartfelt tribute to Charlie Parker and Dizzy Gillespie, his new album is trio-based and contains stupendous interpretations of bebop classics like A Night In Tunisia, Ornithology and an exquisite reading of Thelonious Monk's Ruby, My Dear.

More fretboard magic comes from the late jazz-rock pioneer **LARRY CORYELL**, whose ***Live At The Sugar Club*** (★★★ **Angel Air**) captures him mostly serving up jazz standards. Recorded live in Dublin with bassist Dave Redmond and drummer Kevin Brady in 2016, it's a strong performance highlighting Coryell's fretboard mastery.

Different again is ***Renaissance*** (★★★★ **Brownswood**) by **DOOM CANNON**, the alter ego of Dominic Canning, a composer/keyboardist who co-founded Steam Down and more recently has worked as the musical director for the soul singer, Celeste. With its adroit blend of moods, forms and textures, it's an accomplished debut.

Finally, there's an exciting new pianist causing a stir in the jazz world; he's a 23-year-old New Yorker of Haitian descent called **JULIUS RODRIGUEZ** and he's just released an intriguing debut, ***Let Sound Tell All*** (★★★ **Verve**), which draws on an array of influences; from R&B and hip-hop to gospel, classical music, free jazz and even The Beatles. The set's slower, more meditative tracks impress the most, especially the dreamy Gift To The Moon and the achingly lyrical Elegy (For Cam).

Alcatrazz

Official Bootleg Box Set: Volume 2 (1983-1984)

★★★

Hear No Evil / Cherry Red HNEBox 179 (5CD)

Interesting and endearing archive package

Volume 2 from the archives of Californian heavy metallers Alcatrazz features five live sets from the classic line-up of Bonnet, Malmsteen, Waldo, Shea and Uvena, with material drawn largely from their sole album *No Parole From Rock 'N' Roll* and a smattering of Rainbow and MSG songs. Chronologically, things kick off with a show at Huntingdon Beach on 21 December 1983 and wrap up some seven months later with a shorter collection of songs from New Jersey. Topping up this final disc are a clutch of demos and Bonnet's anti-drink driving jingle, recorded after Will You Be Home Tonight had been adopted by the American pressure group Mothers Against Drunk Driving. As with other such packages there's a trade-off between lo-fi audio quality and historical value, but the performances are electrifying throughout. *John Tucker*

Alt

Altitude

★★★★

Needle Mythology NEMYCD 010 (CD, LP)

Pop with an attitude from seasoned craftsmen

This is a 1995 album by the ad hoc trio of Tim (Crowded House) Finn, Liam (Hothouse Flowers) Ó Maonlaí and singer-songwriter Andy White who found beguiling chemistry when the former stayed at the latter pair's Dublin pad. It's far from what you'd expect from chaps sitting round in their pyjamas with a few beers and, indeed, they decamped to Melbourne to record *Altitude*, a harmonising blend of sophisticated pop, edgier darkness and, at times, something veering towards African rhythms There's a Beatles-esque edge to some tracks – richer than Crowded House's Beatlemania – vocals and acoustic guitars interweaving with full band backdrop. Both CD and double vinyl have five bonus tracks from the sessions (including the charming Glad-Eyed Maid), only a couple of which have been heard before. *Nick Dalton*

The Betterdays

Hush Your Mouth – The Betterdays Anthology

★★★★

Grapefruit CRSEG 069 D (2CD)

Rebel rockers' day has finally come

This raffish, long-haired early 60s band – more Downliners Sect than Rolling Stones – were R&B heroes, but never beyond the West Country thanks to a disinclination to leave Plymouth. Here they're recognised with the first collection of their work, from one major label single, the harmonica-wailing Don't Want That, through to a 90s

reformation. The 60s are necessarily sparse, completed by six early studio recordings and a 1964 live set (three tracks previously unreleased, including a cracking, guitar-squealing Who Do You Love). A second disc champions the band's critically-acclaimed full line-up rebirth with the double album *Backlash*, a rampant charge through glorious rocking favourites. A 24-page book tells their history with the help of founder member Mike Weston. *Nick Dalton*

Cherry Ghost
Thirst For Romance
★★★★
Heavenly HVNLP 59 X (2LP)
Old soul's rich, warm debut ages well

Long before his songwriting skills helped furnish Liam Gallagher and Rag'N'Bone Man with hits, Simon Aldred nailed his own lived-in blend of romantic Boltonian Americana on his delicious 2007 debut album. *Thirst For Romance* The title track typifies Aldred's warmly weathered sensibility, a lovely character study pitched between Johnny Cash and an old dog who still thirsts "for romance and the sand between my toes". Earthy details distinguish throughout, from the last buses and old dancefloors in 4AM's song of loneliness (covered by Courteeners' Liam Fray) to the defiant beauty of Mary On The Mend. While the upbeat Mountain Bird proves less memorable, the desolate hymnal beauty of Dead Man's Suit, chip-greased rock'n'roll of Here Come The Romans and hopeful People Help The People (covered by Birdy) hold up beautifully. The comeback is, surely, overdue. *Kevin Harley*

Leonard Cohen
Hallelujah And Songs From His Albums
★★★
Sony 19439985552 (CD, 2LP)
Laughing Len's first career-spanning comp – rejoice!

The music of this Canadian legend was always destined to live on after his death, and this unsnappily-titled collection – claiming to be the first career-spanning release – is the companion to a documentary movie. *Hallelujah And Songs From His Albums* (it is quite clunky, isn't it?) unashamedly sets out its stall by opening with a hitherto unreleased live performance of Hallelujah from Glastonbury, simultaneously offering a tidbit to long-time fans while targeting the millennials for whom the song was an introduction via Jeff Buckley and the dreaded X Factor – like Len's Glasto appearance, way back in 2008. The track listing clearly can't include everything but makes a reasonable stab, including the usual suspects from Suzanne to Famous Blue Raincoat, while a translucent blue double vinyl offering may show up in a few collectors' bedsits. Next step the jukebox musical? *Michael Heatley*

The Mick Cox Band
The Mick Cox Band
★★★
Another Planet APM 015 (CD)
Soulful guitar-led rock

A long-lost 1973 album from sometime Van Morrison guitarist Cox that features four soon-to-be members of soul favourites Kokomo (not least lead vocalist Tony O'Malley) and which was produced by Shel Talmy, creator of hits for The Kinks and The Who. It's a warm and relaxed transatlantic sound, echoing Joe Cocker (perhaps not coincidentally Cox had once replaced Grease Band guitarist Henry McCullough in rockers Eire Apparent) with keyboards from session star Mick Weaver and Pete Arnesen, soon to be a Rubette. Curiously for a Brit, the album was only ever released in the US (where it toyed with the charts) and this, its CD debut, features eight previously unreleased tracks likely recorded for a follow-up. *Nick Dalton*

Faust
The Faust Tapes
★★★★★
Bureau B BB 391 LP (CD, LP)
Avant-garde masters' loopy third

Holed up in their deranged hippie compound in Wümme, sonic terrorists Faust created some of the most visionary music ever. This, their third album, was originally released for the price of a single by Virgin in 1973, thereby selling 60,000 in a matter of weeks. It has subsequently been repackaged in various forms and. in the digital age, was even endowed with a track listing, although it's hardly the type of record to be skipped through for choice cuts. Nevertheless, 'song' titles or not, it remains as thrilling a listen as ever – an unrepeatable patchwork collage of avant-jazz, musique concrète, electronic experimentation, classical piano figures, folk ballads, tape loops, drills and drones. No extras but it does feature the original Bridget Riley artwork. *Johnnie Johnstone*

The Finn Brothers
Finn
★★★★
Needle Mythology NEMYLP 006 (2LP)
Siblings sing again – at the double!

The hot-cold relationship between New Zealanders Tim and Neil Finn, of Crowded House renown, was at its creative peak in the early 90s. The album simply entitled *Finn* was acclaimed as an instant classic on its 1995 appearance, its rougher edges and almost Merseybeat harmonies proving an instant attraction. Fans included Radiohead's Ed O'Brien, who contributes sleevenotes to this reissue, and *RC* contributor Pete Paphides, whose Needle Mythology vinyl label is the conduit for its reappearance. Slightly confusingly, the second half of this package, entitled *Finn Demos,* includes material written six years earlier that mostly emerged as Crowded House songs on albums *Woodface* and *Together Alone*. While there's no crossover between the two, each element of this vinyl debut has much to commend it. *Michael Heatley*

The Foundations
Am I Groovin' You: The Pye Anthology
★★★
Cherry Red CRJAM 011 T (3CD)
Soul-pop Londoners who broke down chart barriers

In the late 60s, The Foundations briefly ruled, becoming the first multi-racial UK band to have a No 1 here. After Baby, Now That I've Found You bloomed, the equally vibrant Build Me Up Buttercup employed a new vocalist, Clem Curtis having left because he thought having one hit had made them complacent. In The Bad, Bad Old Days was a third pop classic, but then management problems and an unsuccessful US tour supporting The Temptations demoralised them. They remain *almost* legendary, for their pioneer spirit and those three titanic singles. Were their first three albums, gathered here with compilation tracks and Curtis rarities, on the same plane? Not quite, though their take on Harlem Shuffle is "real cool". *Chris Roberts*

NOW ON DEMON

T·REX

Following the success of the **2LP set "1972", Demon Records is proud to announce two new releases** in the **Marc Bolan "Songwriter" series**. This is a **vinyl-only, intimate series** that focuses on the **private and creative Marc Bolan**, with the emphasis on how that **affected his songwriting**. These sets have been **compiled and fully annotated by Mark Paytress**, author of the definitive biography **"Marc Bolan: The Rise And Fall of a 20th Century Superstar"**, and the recently-published **"Glam! When Superstars Rocked The World, 1970-74".**

1970 The first of these new releases is **"1970"**, which takes us to the year in which **Tyrannosaurus Rex metamorphosed into T. Rex**. This **18 track selection** commences with six tracks by Tyrannosaurus Rex, where songs like **"Woodland Bop" point the way to the duo's future sound**. On side two, the **electric T. Rex sound emerges** with songs like **"Beltane Walk"** and the hit **"Ride A White Swan".** As the sleevenote says, "**By late 1970**, Bolan was on his feet and sending fans home with his revival of Eddie Cochran's teen anthem 'Summertime Blues'. It was now **time to write some teen anthems of his own**".

1971 The second of these releases is another **2LP set, "1971"**, which takes us to the year in which **T. Rex became a chart-topping phenomenon**. This **19 track selection** includes **full-length versions of the hits "Hot Love"** and **"Get It On",** along with the single version of **"Jeepster".** But also included are **many other recordings from 1971**: **B-sides**, **working versions** of **"Telegram Sam" and "Life's A Gas"**, and **demos** like the **15-minute Complete Acoustic Demo of "Children Of Rarn".**

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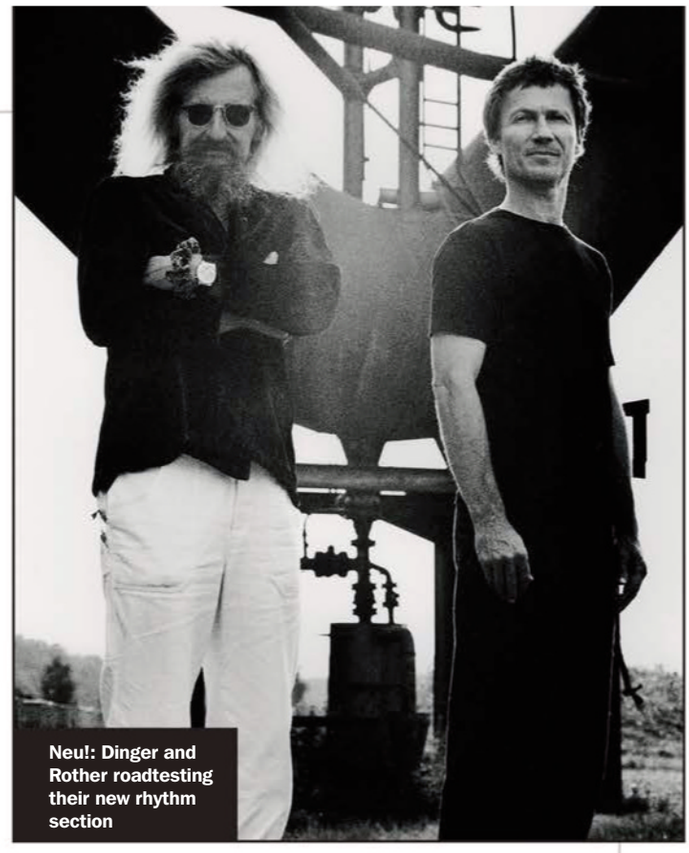
Out With The Old

How the German duo fashioned a bold, fresh sound.

By Jamie Atkins



Neu!: Dinger and Rother roadtesting their new rhythm section

Neu!

50!

★★★★

Gronland GRONX (5CD,6LP)

Let's be clear, the Neu! who entered Star Studio, Hamburg with producer/divine noise conduit Conny Plank back in December 1971 to record their self-titled debut album would've been baffled at best, most likely actively hostile to the idea that the music they were about to make would be celebrated in this manner 50 years on.

One of the pair – Michael Rother, only 21 at the time of recording – had already cast aside the blues-based guitar music he'd loved in his youth (Hendrix, Cream, the Stones) with a puritanical zeal. This was real Year Zero stuff. Years before the punks toyed with the notion, Neu! lived by it. Now, to celebrate their half-century, their albums – *Neu!* (1972), *Neu! 2* (1973), *Neu! '75* (1975) and *Neu! 86!* (first released as *Neu! 4* in 1995) – have been remastered and packaged in an swanky box, along with *Tribute*, an album of reinterpretations of Neu!'s music by modern artists who owe them a debt.

While the young Rother might've baulked at the release, this is music that still connects; it's venerated for a reason. The opening track of the self-titled debut, Hallogallo, goes some way to explaining why. The drums are insistent and tightly wound, but not robotic; there is humanity there. Rother populates the space with a bassline that manages to be doggedly repetitive yet insouciant, with funky guitar scratches and snatches of psychedelicised tape loops. Momentum is everything here but, unlike many of their imitators, it never spills over into dumb aggression. This is controlled exploration, forward-thinking dance music made by hippies. It's ageless.

And it's immediately followed by Sonderangebot, a disconcerting, near-five-minute exploration of sound and texture that resembles a doorknob as much as it does a song. Which is, of course, thoroughly welcome – who else would do it? Weissensee is a stately space-rock drone with a beat that moves in such exquisite slow motion it feels as if Dinger's drumskins are somehow sticky. Negativland is Neu!'s heart, a disquieting bassline flanked by shards of industrial noise. Siouxsie & The Banshees, PIL and pals were taking notes. Many years later, Slint would build upon its air of quiet menace, add some explosive guitars and some spoken word and kick-start a whole genre. Lieber Honig changes tack totally, an oasis of subtle beauty shattered or enhanced by Dinger's feral and fragile vocal, depending on the listener.

Neu! 2 finds band and producer lean more heavily still on the possibilities that the studio afforded. Over the course of 11-minute opener Für Immer, a sequel of sorts to Hallogallo, Plank is constantly toying with the listener. Dinger's drums sound washed out and thin one minute, fearsome the next; guitar effects fade in and out. It's a fluid, ever-moving feat that never really sounds the same way twice. Spitzenqualitat is more audacious still. To start with, Dinger's drums are explosive and fearsome, and sound as if they might well be recorded in the attic of a haunted house. As they begin to slow to a sputter the listener marvels at the sheer chutzpah of it all. Meanwhile, the demented oompah of Lila Engel is spurred on by another wild vocal from Dinger and some gnarly guitar wrangling from Rother.

The second side of *Neu! 2* is where things become truly weird. With studio time at a premium, the band were up against it. As Rother says today, "It was a tough time because we were desperate…. It was like, 'Oh, we only have one more night in the studio and we only have half an album so what shall we do?' Proving that necessity really is the mother of invention, Neu! took finished tracks Neuschnee (a chugging gem) and Super (a savage, heavy beast) and manipulated them – tapes are rewound, fast-forwarded, spliced – to create something entirely err, new.

Neu! 75 found the pair evolving again, Isi was the customary, stall-setting opener – Dinger's percussion harder now and Rother's synth and piano lines more expansive. The gorgeous See Land drifts along with nods to Rother's work with Harmonia, his crystalline guitar lines pre-empting Eno and Bowie's work on *Low*. Hero is the first real wild card, a stomping bit of punk aggro and Dinger's drumming on E-Musik continues the assault. *Neu! 75* is a fine album but it can't help but feel a little directionless at times compared to the first side-and-a-half of their career.

Neu! 86! was recorded and mixed between October 1985 and April '86. It was the first time Rother and Dinger had been in a studio together for a decade and sessions fell apart thanks to creative tension. It was eventually released in 1995 to beat the bootleggers and remains a curio in the catalogue, a riot of ideas but without a clear sense of purpose.

The sole new disc here, *Tribute,* shows the respect in which they're held with remixes and cover versions from The National (who give Im Gleuck a driving, strangely baggy makeover), Mogwai (with a glorious fuzz-drenched remix of Super), Stephen Morris and Gabe Gurnsey (turning Hallogallo into a robotic floorfiller) among the great and the good of the alternative rock and dance world acknowledging Neu!'s influence. The best of the music on this set remains as fresh as ever and will always win hearts and minds, whether or not Neu! would have approved of us talking about it all these years later.

Q&A

Michael Rother on making music that mattered and his relationship with Klaus Dinger.

How has your relationship with Neu!'s music changed over time?

Those records have never really left me to be honest. They were always around. Maybe it sounds a bit silly, but they're like children. I still remember being totally excited and happy with recordings of the first Neu! album when I returned home to my mother, my brother, and my girlfriend and played them the music and they were also impressed. And I thought, "Yeah, it sounds good."

Were they shocked?

Not at all! My mother was also a musical person. She played classical piano. And my girlfriend back then was very much into music, like The Velvet Underground. I'd stopped listening to other music, but I did know the track I'm Waiting For The Man [imitates the drumbeat]. I always liked Mo Tucker.

How important was the social and political situation in Germany in terms of encouraging you to make something so personal and new?

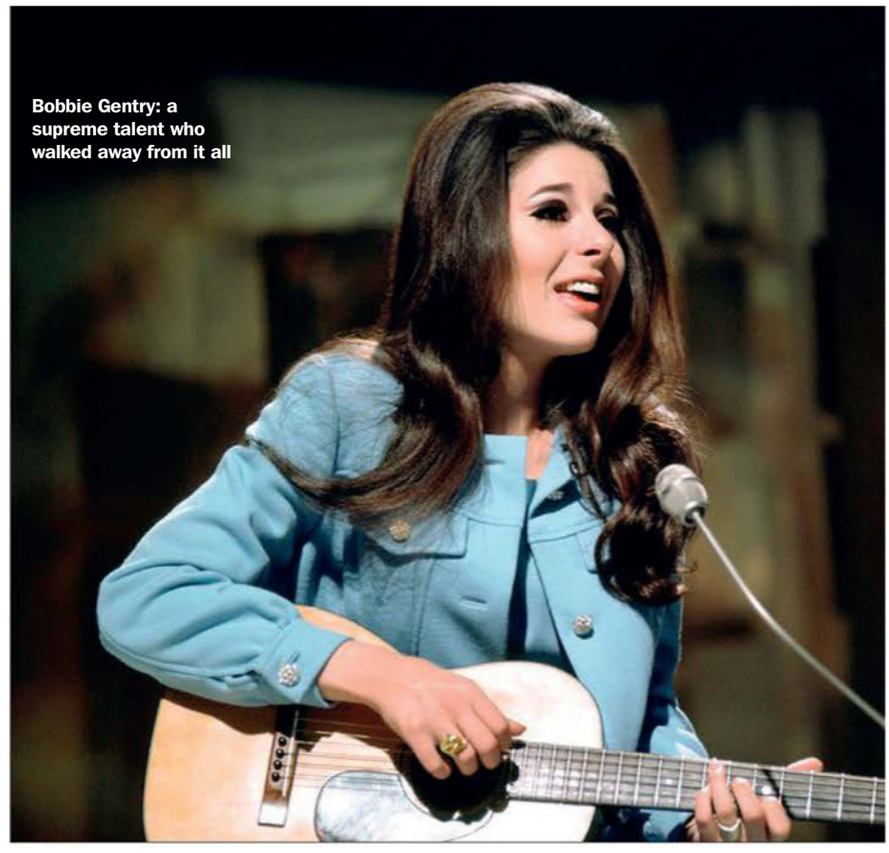
That's a two-hour question! I'm quite sure that the changes that took place were responsible, especially in the second half of the 60s and early 70s – all the political, social, cultural changes, the new artists, the new political views, and the reconciliation with Eastern countries after the atrocities of the Nazi times. There was so much struggle going on, but also, this idea of change – of leaving behind conservative structures.

For me growing up, I was exactly in the right time. Turning 19 in 1969. Leaving school, it was natural for me to start questioning conventions, etc. And that also probably led to this idea: "What am I doing here?" I loved The Beatles, The Kinks, Cream and Jimi Hendrix, all that music as a teenager, but who am I? This big question of identity, cultural identity, musical, artistic identity. I was very much interested in psychology. I even started studying it, although it never had a chance next to music. I also chose a mental institute to work in as a conscientious objector when I refused to serve in the military. And so, I think I was a child of the time in the way I looked at what came before and where we were at that time, and that it was also the right time to try and find a new purpose for music.

How do you look back on your relationship with Klaus Dinger?

The thing is, on a musical level, we never fought. There's a general misunderstanding, people know we fought all the time, but that was never about music. Maybe in the 80s when we were recording *Neu! 86*, but that was just a result of, I don't know, running into the wall head-on or something like that. It was obvious for Klaus and for me that we were a good team. Klaus had some qualities which I lacked, and the other way around, I guess, is also true. So together, it worked. *As told to Jamie Atkins*

Photo (Neu!): Anton Corbijn



Bobbie Gentry: a supreme talent who walked away from it all

Bobbie Gentry

The Girl From Chickasaw County: Highlights From The Capitol Masters

★★★★

UMC 5395656 (2CD, 2LP)

Vivid portrait of celebrated pop recluse

In 1982, Gentry, just 39, turned her back on the music industry and disappeared into obscurity, barely to be seen or heard of again. Her music, though, refused to go gently into that good night and has been kept alive over the years by a host of reissues, including 2018's epic eight-disc box set *The Girl From Chickasaw County*. It helped to spark a Gentry revival and quickly sold out but is now the basis of a two-disc distillation spanning 1967-1971 that offers a broad selection of material including alternate takes, demos, and live performances. What comes shining through is Gentry's unique artistry; not only was she supremely versatile but she was also a huge songwriting talent with a gift for storytelling and creating memorable characters. *Charles Waring*

Grateful Dead

Europe '72 – 50th Anniversary

★★★★★

Rhino 0603497842162 (2CD, 3LP)

US rockers spread their jams to Europe

Whereas previous releases in the Dead's 50th anniversary series were bolstered with live sets, *Europe '72* has been given a no-frills remastered reissue. Any potential bonus tracks have already been released on 2011's 73CD set of the entire tour – yours for the price of a kidney. The 17-track set here remains one of the best entry points to an often-daunting catalogue. *Europe '72* collects highlights from the 21 shows played between 7 April and 26 May 1976 and captures the band during a creative purple patch, flitting between souped-up covers of songs that shaped them (You Win Again, Hurts Me Too), confident and freewheeling takes on their back catalogue (Cumberland Blues, China Cat Sunflower) and strong material that would never make a studio album (Jack Straw, Brown Eyed Women). All American music is here, lose yourself in it. *Jamie Atkins*

Heron

Twice As Nice & Half The Price

★★★★

Talking Elephant TECD 467 (CD)

Off-beat folk cult classic deserving of attention

This budget 1971 double album from progressive folkies, recorded in the grassy surrounds of a Devon farm, gets an elegant re-release. It's an ethereal mix of gentle vocals and tinkling guitars but given an understated, unusual rocking edge thanks to delicate bluesy piano. Self-penned songs such as Take Me Back Home and The Devil have a divine pop quality, soulful classics The Old Heart Of Mine and You Really Got A Hold On Me are repositioned in their sun-drenched world while Bob Dylan's John Brown is reimagined as a seven-minute opus. Gorgeous, but one has always felt they might have gone farther, even the singles charts, if they'd been less generous, focusing on the catchiest tracks with a single album. *Nick Dalton*

Jefferson Starship

Live at BB King's 2000

★★★★

Floating World FLOATD 6425 (3CD)

Oft-repackaged but still stellar

First of the soundboard recordings originally released as *Mick's Picks* by Starship manager Mick Gaiman, this offers highlights of a four-night New York club showcase in 2000 with Diana Mangano fronting the legendary San Franciscans in the Grace Slick role. There's no rhythm section, but even the rockier Jefferson Airplane numbers, which make up the majority of the 35 songs presented, come up shining with 12-string propulsion. Given the purchaser is likely to be acquainted with Airplane/Starship history, it is a shame sleeve space is wasted on descriptions of baby boomers and the grisly details of Paul Kantner and Marty Balin's deaths. Made available in several ways over the years, it remains a worthwhile and, in this iteration, keenly priced purchase. *Michael Heatley*

Mickey Jupp

Up Snakes, Down Ladders

★★★★

Conquest Music CNQ 020 CD (CD, LP)

Too much fun for a board game

Southend songsmith Jupp, of Down At The Doctor's fame, has long lived in semi-retirement in the Lake District, occasionally producing music for his own enjoyment. Fans persuaded him to produce limited-run CDs for wider appreciation, and this remastered compilation cherry-picks some of the best for public consumption. The songs all sound remarkably familiar, but that is part of the joy of Jupp. Abetted by the likes of keyboardist Geraint Watkins, he offers 16 gems, not a dud among them. Dave Edmunds would once have turned Why Don't You Don't into a radio staple, but let's just be happy the Cumbria-based curmudgeon has been prodded into reappearing. Conquest have already given Bernie Marsden another "life"; this release is to be commended. *Michael Heatley*

Little Feat

Waiting For Columbus Super Deluxe Edition

★★★★

Rhino 0603497841226 (8CD/7")

Great George! Live set that harked back to their peak

By 1977, Little Feat were on the ropes. Creative dynamo Lowell George's health and productivity were faltering and inter-band relationships were strained. Still, their stock as a live band had never been higher, not least because of the blistering bootlegs doing the rounds. *Waiting For Columbus* was the logical move: a live double-album recorded over a run of UK and US shows that saw them backed by the Tower Of Power horn section. Helped along by some post-production by George, *Waiting For Columbus* did the trick, serving up gutsy and soulful versions of a career-spanning selection of Feat classics. This deluxe reissue adds three full gigs: Manchester City Hall; The Rainbow, London; and Lisner Auditorium, Washington DC. The setlists and performances are varied enough to justify the lavish package. Feat fans will be intrigued as to what else might be in the vaults. *Jamie Atkins*

Gordon McIntyre

Even With The Support Of Others

★★★★

Lost Map LAT 029 (LP)

A lost hero of Scots indie-pop returns

Regular listeners of John Peel's Festive Fifty might remember winsome Edinburgh troubadours Ballboy from the turn of the millennium, with only Peel granting them wider recognition outside their home city, despite singer Gordon McIntyre's sublime, storytelling indie lyricism. Alongside his career in education and the promise of another Ballboy record one day, McIntyre's recorded a new solo album on Pictish Trail's Lost Map label, a minimal but beautifully produced set of epic, sparsely confessional ballads. He demands connection and escape with nature on I Crave Rivers I Crave Seas, sets the experience of faithless anxiety to music on Measure The Days and finds beauty in a medical setting in In The Halls Of The Transplant Ward. Discovery of his brilliance is highly recommended. *David Pollock*

Memphis Minnie

Rough Guide To Memphis Minnie – Queen Of The Country Blues

★★★★

Rough Guide RGNET 1422 (CD)

Absorbing collection of seminal sides

A highly influential blues doyenne whose 1929 recording When The Levee Breaks (co-written with her then musical partner and second husband Joe "Kansas Joe" McCoy) inspired the Led Zeppelin tune of the same name, Memphis Minnie began her career as Lizzie "Kid" Douglas and was famed for her plaintive singing voice and nimble-fingered guitar picking. Her early 78rpm shellac sides with McCoy (whom she split from in 1934) are the basis of this ace 25-track retrospective, which includes a clutch of tracks they recorded for the Columbia, Vocalion and Brunswick labels as well as some of her solo sides for Decca. The material ranges from wailing jeremiads (Crazy Cryin' Blues) and playful guitar faceoffs (Let's Go To Town) to comic duets with witty, conversational lyrics (What's The Matter With Your Mill). An evocative portrait of a blues pioneer. *Charles Waring*

Photo (Neul): Anton Corbijn

SOUL COLLECTOR

By Lois Wilson

THEE SACRED SOULS are a three-piece – drummer Alex Garcia, bassist Sal Samano and singer Josh Lane. Signed to Daptone, they play vintage-styled soul typical of the label with the 12 songs that make up their Gabe Roth-produced self-titled debut (★★★★ **Daptone/Penrose**) drawing on Chicago and Philly and delivered in Lane's expressive falsetto voice, part Al Green, part Aaron Frazer.

Mr Frazer provides guest vocals on **THE HARLEM GOSPEL TRAVELERS'** ***Look Up!*** (★★★★ **Colemine**), the reconfigured three-piece's superb Eli Reed-produced second album. The line-up now comprises co-founders Thomas Gatling and George Marage with Gatling's college pal Dennis Bailey but their sound is little altered and their messages are just as strong, their religious hymnals doubling as empowerment anthems.

SHEMEKIA COPELAND's ***Done Come Too Far*** (★★★★ **Alligator**) is the follow-up to 2020's *Uncivil War* and is another winner from the powerful voiced blues mama. With guest spots from Hi Record's organist Charles Hodges and Mississippi Hill Country legend Cedric Burnside, it captures her full range: rockin' out on Too Far To Be Gone and refined yet passionate on Gullah Geechee.

In 1978, Dayton, Ohio's Troutman brothers – Roger, Larry, Lester and Terry Troutman – plus pals Bobby Glover and Gregory Jackson formed **ZAPP**, an electro-funk band. Their major touchstone was P-Funk and ***Zapp*** (★★★ **Music On Vinyl**), their 1980 self-titled debut was produced by Bootsy Collins, featured George Clinton and its lead single, More Bounce To The Ounce, was in the mould of Parliament and was sampled by EPMD, The Notorious B.I.G, Public Enemy, Ice Cube, Eazy-E, Snoop Dogg and many more. It is reissued as a limited edition on purple-coloured vinyl.

Very little is known about **GEORGE SCOTT**, the raw-voiced soul singer who grew up the eighth of nine children in Pineland, South Carolina. ***Find Someone To Love*** (★★★★★ **Real Gone Music**) is his sole album, issued circa 1971 on Maple. If there are comparisons to be made, they are with his Maple labelmate Lee Moses; but Scott is really his own man, a singer who, had he got the right breaks, was an Otis Redding and Wilson Pickett in the making. A passionate shouter and screamer, he was capable of delivering the most heart-wrenching of sucker punches (Why Is It Taking So Long, I'm A Fool For You and My Neighborhood) and the most blistering funk dancers (the Billy LaMont-scribed Sweetthang was recorded in 1966 with Lonnie Youngblood on horn and Jimi Hendrix on guitar). A contender for soul reissue of the year.

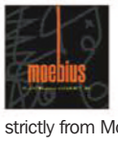
MINNIE RIPERTON had a voice like no other. From Chicago's Southside, she sung in girl group The Gems and psych, jazz, soul collective Rotary Connection before launching her solo career. Rotary Connection had been the brainchild of Marshall Chess and producer/arranger Charles Stepney and it was Stepney who oversaw her 1970 debut ***Come To My Garden*** (★★★★ **Soulgramma**). He wrote or co-wrote eight of the album's 10 songs; Richard Rudolph, Riperton's then-partner and later husband, was also key. The pair wrote the opening track Les Fleurs, an extraordinary tour-de-force full of engulfing emotions and ecstatic delirium set to swooning, swooping orchestra. From the start, Riperton sounded only like herself and the rest of the album is astonishingly beautiful and blissfully immersive.

ESTHER MARROW is a gospel singer still performing today. She started out singing sacred jazz with Duke Ellington and marched and sang alongside Dr Martin Luther King. Mahalia Jackson is another major influence. In 1969, she signed to Bob Thiele's Flying Dutchman label and recorded two secular albums. The first was 1969's Thiele-produced ***Newport News, Virginia*** (★★★★ **Flying Dutchman**), a fervid mix of soul and funk with highpoints including potent covers of JJ Barnes' Chains Of Love and Jesse Stone's Money Honey, although it's on Walk Tall that she shakes the foundations, investing everything to give the performance of a lifetime.

Of the 23 tracks making up ***Masterpieces Of Modern Soul Volume 6*** (★★★★ **Kent**), 13 are previously-unissued including James Carr's It Don't Mean Nothing To Me, which features Carr's rich, nuanced vocal over a perfectly executed jazz-tinged mid-tempo number. It's Jean Shy's What Tomorrow Brings, recorded for a session with Kent Harris in 1977, that's the jewel, though, Shy sounding rapturous throughout.

SUNNY & THE SUNLINERS' ***Mr Brown Eyed Soul Vol 2*** (★★★★ **Big Crown Records**) is just that, the follow-up to 2017's excellent *Mr Brown-Eyed Soul*, which expertly spotlighted the Tejano pioneer's 1966-72 soul period. Sunny Ozuna hails from San Antonio, Texas and started singing in high school bands in the late 50s. He broke through with his 1962 cover of Little Willie John's Talk To Me, which hit the US Top 20 and led to a performance on Dick Clark's *American Bandstand* – making him the first Latino to appear on the show. Four years later, he launched his own label, Key-Loc, and until 1972, issued top-notch soul, Sunny's voice sounding utterly sublime on classics here including Sitting In The Park and I Never Found A Girl.

Moebius
Solo Works: Kollektion 7
★★★★
Bureau B BB422 (CD, LP)
Experimentalist master's lone ventures, collated

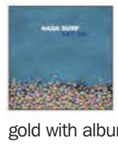


For this retrospective, curator Asmus Tietchens has drawn strictly from Moebius' oft overlooked solo work – meaning no Cluster, Harmonia or collaborations, but the trademark repetitive patterns and densely textured rhythms are all present in abundance. Hoffnungsschimmer (Glimmer Of Hope) is a brooding mechanical clank from 1986's *Blue Moon* soundtrack, while two tracks from 2009's *Kram* (Rast and Markt) are sonic experiments replete with vocal samples, glockenspiels and pungi, showcasing his more playful side. The twisting nightmarish Tiefenbahnen successfully blends industrial and organic elements, but best of all is the scything gargantuan The Tracker from 1999's *Blotch*, which sucks you gulping into to its vortex to the faint accompaniment of what sounds like angels weeping. *Johnnie Johnstone*

The Movers
Vol 1: 1970-1976
★★★
Analog Africa AALP 095 (LP)
Apartheid-busting soul from the townships

Covering an era during which The Movers went from township rumour to soundtracking student revolts against apartheid, *Vol 1: 1970-1976* makes plain the crossover appeal of a group who matched local styles with an ear for global hits. Their success may not have broken beyond South Africa, but their music did, with blasts of heavy organ giving their mbaqanga-rooted sound a US soul edge, helping to make The Movers the first Black South Africans to get airplay on white radio. (The crossover doesn't stop there: whether by accident or design, Oupa Is Back makes an unlikely nod to Steppenwolf's Magic Carpet Ride, and 2nd Avenue is *Nuggets* by way of Johannesburg.) Cuts such as Gig Soul Party and Phukeng Special find The Movers more than living up to their name, though it's organist Sankie Chounyane who wins the title of MVP. *Jason Draper*

Nada Surf
Let Go
★★★★
Heavenly HVNLP 42 X (2LP)
Third time lucky for NY alt-rock melodists

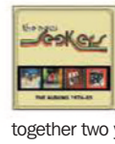


After early career stumbles, New York's rarefied alt-rockers struck gold with album three, a close-to-perfect package of pristine melodies and winsome lyricism. Contrasting starkly with breakout MTV-hogger Popular, Blizzard Of '77 sets a sweetly tempered pitch. The Way You Wear Your Head taps innate reserves of new-wave know-how, while the insect's-eye Fruit Fly shows a facility to turn any subject into honey-glazed alt-rock magic. Opening nailed, an impeccable stride begins with radiant Dylan tribute Blonde On Blonde and the indelible Inside Of Love, a romantic plea so pure it barely seems to break a sweat. The sleekly uplifting Hi-Speed Soul and unabashedly sincere Happy Kid sustain the impression of effortlessness, before Paper Boats offers a gentle comedown and a workable album summation: "I swear it almost seems to float." *Kevin Harley*

Bill Nelson's Red Noise
Art/Empire/Industry: The Complete Red Noise
★★★★
Esoteric QECLEC 62808 (6CD)
An opportunity to fully savour the zero hero Euro lifestyle

Be-Bop Deluxe frontman and chief songwriter Bill Nelson was truly energised by the impact of punk; it enabled him to trim his song and hair length and truly get with the beat. Nelson had been heading this way since his previous group's *Modern Music* in 1976, but after stripping away the Be-Bop Deluxe brand name, he recorded the demos that were to form his next project, Red Noise. He retained Andy Clark from Be-Bop, then Nelson added his brother Ian, Rick Ford on bass, and after using Dave Mattacks for studio sessions, Steve Peer on drums. Red Noise captured the spirit of the age: the brave new world For Young Moderns of which he sings on *Sound-On-Sound*. This comprehensive set contains more-or-less every note they recorded in their brief lifetime, and it, like Red Noise, burns brightly. *Daryl Easlea*

The New Seekers
The Albums (1976-1985)
★★
Cherry Red Glambox 189 (4CD)
Melancholy excavation of their in-decline years



The New Seekers had officially split in 1974 before coming back together two years later with a rejigged line-up. But it was never the same after Lyn Paul and Peter Oliver left. Having bequeathed the world hits as fabulous as Beg, Steal Or Borrow in their previous guise, the MOR harmonisers reformed with Kathy Ann Rae and Danny Finn (who married Eve Graham) joining. Through no fault of theirs, the songs weren't as perfectly pitched as before, with only the curiously trippy Anthem (One Day In Every Week) standing out. This collection of albums gathers *Together Again*, *Anthem*, the Russia-only release *Tell Me* and more rarities than anyone except their mums ever coveted. There's a parallel universe where, after their flying start, The New Seekers lucked into all the right material and decisions and became the British-based ABBA. Somewhere. *Chris Roberts*

All-Timers

How the hip hop gamechangers stepped it up on album two. *By Jason Draper*

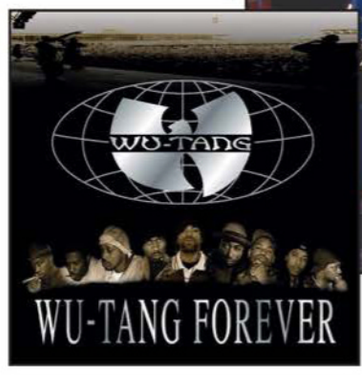
Wu-Tang Clan: the hip hop collective upped their game on album two

Wu-Tang Clan

Wu-Tang Forever

★★★★

Get On Down/Legacy 74321457682 (4LP/7"/ double dassette)



By the time Wu-Tang Clan released their second album, *Wu-Tang Forever*, in the summer of 1997, the RZA-led unit had spawned a classic solo album apiece from its five major MCs – Method Man, Ol' Dirty Bastard, Raekwon, GZA and Ghostface Killah – making the group's next effort both a long-awaited comeback and a test: with key members finding individual fame, could they put ego aside for the greater good? And, with hip hop's golden age having all but cast its final glow, what would a Wu-Tang Clan album mean four years after *Enter The Wu-Tang (36 Chambers)* introduced the Staten Island collective as standard-bearers of a defiantly old-school mentality?

With a militant sense of mission, *Wu-Tang Forever* found the group taking up position against producers "loopin' that [R&B] shit, thinkin' it's gonna be the sound of the culture", as RZA put it on the intro to the album's second disc. A sure-fire shot at Puff Daddy's Bad Boy stable, which had developed an impressive, if not altogether imaginative, line in riding previous funk hits back into the charts, it was also a confident dismissal of commercial shortcutting from an artist whose beat craft was still on the rise. RZA's use of King Floyd's early-70s ballad Please Don't Leave Me Lonely, sped up almost beyond recognition on For Heavens Sake, surely caught a young Kanye West's attention, while the stylistic diversions he'd taken for each solo Wu-Tang album to date had only enhanced, rather than diluted, the ideas be brought to this group effort. Whether letting his cohorts carry the sparsest beats themselves (Reunited), or using the subtlest of synth embellishments to cinematic effect (The City), RZA's production had become as boundless as his empire.

Despite the wider Wu discography providing other outlets, *Wu-Tang Forever* needed to be a double album in order to make space for so much talent. Lesser-celebrated members U-God, Masta Killa and Inspectah Deck prove their worth against the headliners on A Better Life, while even fade-outs can't stop Ghostface, who just keeps on going through Cash Still Rules/Scary Hours (Still Don't Nothing Move But The Money), as if he would have traded verses with Raekwon and Meth into infinity. All nine MCs are on Triumph, a six-minute middle finger to commerciality, with nothing near a radio-ready sample, or even a hook, to ease its way when it was released as the album's lead single. And yet *Wu-Tang Forever* still became the first hip hop record to top the UK charts. That's the sound of culture winning.

COLLECTING... *Wu-Tang Clan*

Prince Rakeem

Ooh I Love You Rakeem/Sexcapades

(Tommy Boy TB 968, 12", 1991) **£60**

Released during RZA's short-lived incarnation as a ladies' man, Ooh I Love You Rakeem aspired to kinship with Digital Underground's Humpty Dance, and was even released on DU's then-label, Tommy Boy. Note the presence of "Wutang" remixes on the flip.

Wu-Tang Clan

Protect Ya Neck/After The Laughter Comes Tears

(Wu-Tang PR 234, 12", 1992) **£500+**

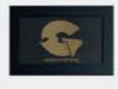
The release that started it all. Featuring a Radio Edit, Bloody Version and instrumental mix of the lead cut, plus vocal and intro mixes of the more introspective After The Laughter Comes Tears, this self-pressed release lit up the underground in the winter of '92-'93. With RZA's Staten Island home address listed in the copyright line, it's clear Wu-Tang Clan were a self-contained operation from the jump.

Raekwon

Only Built 4 Cuban Linx... The "Purple Tape"

(Get On Down/Sony Music GET 51295 AC, cassette, 1,000-only, 2012) **£250+**

Get On Down's first purple-cassette reissue of Raekwon's debut album came in a suitably sleek display case with silver name plate. It was a welcome re-press of the tinted tape sold to 10,000 unsuspecting buyers in 1995, and which is now itself also worth around the £250 mark.



GZA

Liquid Swords: The Singles Collection – Deluxe Edition

(Geffen B 0026835, 4x7", signed, with practice swords and ninja-star jukebox spindles, 500-only, 2017) **£150**

Any contender for best Wu-Tang solo album has a fight on its hands, but *Liquid Swords* is a cut above. Pairing 7"s of the album's four singles with original art prints, deluxe editions of *The Singles Collection* also came signed by GZA and included ninja-star jukebox spindles and two practice swords, making the case for "The Genius" as the Clan's true sensei.

Wu-Tang Clan

Once Upon A Time In Shaolin

(No label, no cat no, 2CD, one-only, 2015) **£3,000,000+**

Officially the most expensive piece of music ever sold, Wu-Tang Clan's seventh album came in an edition of one, housed in a silver box decorated with jewels and a wax seal. Former hedge fund manager Martin Shkreli won it at auction for an undisclosed amount in 2015 – and with it came the obligation to not exploit the record for commercial gain until the year 2103. Committing security fraud instead, Shkreli later served four years in prison, and the US Department Of Justice sold his one-off Wu-Tang wonder to an NFT collector for $4m. *Jason Draper*

Pavement

Westing (By Musket And Sextant)

★★★

Matador OLE 1575 LP (CD, LP)

Revived compilation of indie stars' early efforts

As alt-y, arty cultsters Pavement, having reformed and hit the road, enjoy a series of reissues, this is perhaps one for diehard completists. It's unlikely to convert any new disciples, being a loose, sprawling compilation of formative EPs and singles from 1989 to 1993. When it first emerged in '93 it offered extra stimuli for those happily dazed and confused by their debut album *Slanted And Enchanted*, but it's so lo-fi that it makes even that ramshackle glory sound like Tears For Fears. Melody isn't part of their arsenal at this stage, and Malkmus' words are closer to screamed catharsis than poetry, but the guitars sometimes find a direct, tinny passageway between Wire and the Velvets. Garage attitude, revving up. *Chris Roberts*

Erik Satie

Old Sequins And Ancient Breastplates: Historical Recordings And Rarities (1926-1961)

★★★★

Cherry Red ACME 3643 DX (4CD)

The man Stravinsky called "the oddest person I have ever known"

An avowed influence on Bowie, David Sylvian, Eno and Paddy McAloon, Erik Satie has been a "sophisticated" name to drop for decades, even though his early forays into minimalism and ambience (as they weren't then labelled), decades ahead of John Cage, were mocked by most peers. The timeless Trois Gymnopedies is his best-known piano piece, but one wonders how many "fans" have actually heard much more. Now's their chance, as this lovingly compiled, highbrow, wide-ranging float through his oeuvre both charms and challenges. Some of it has long been out of print (such as piano sets by William Masselos and Aldo Ciccolini), which will excite aficionados, but even if you're simply a layman desiring Europhile daydreams, this will transport you. *Chris Roberts*

Photo (Wu-Tang Clan): Anthony Cutajar

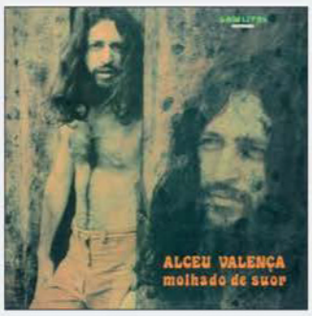
PSYCH COLLECTOR

By JR Moores

Existing in many different forms, perennially whipped out in concerts and often expanded to album length, Pink Lady Lemonade is Acid Mothers Temple's signature tune. Not to be confused with 2011's *Pink Lady Lemonade ~ You're From Inner Space* (which is also excellent), ***Pink Lady Lemonade ~ You're From Outer Space*** (★★★★ **Riot Season**) dates from 2008. It was billed under the Japanese band's **ACID MOTHERS TEMPLE & THE COSMIC INFERNO** incarnation and was originally issued only on CD, now out of print. The reissue rejigs and expands the music slightly. Due to its sheer length, the epic first piece fades out and in, slightly awkwardly, to fit the double-LP format. Leaving aside quibbles over having to heave yourself off the futon to turn the vinyl over, it's a bombastic, ever-shifting lava lamp of an album, right up there with the group's headiest work. With this prolific lot, there's always more where that came from. Available exclusively on cassette (for now, as well as digitally) ***Never Ending Psychedelic Deathmatch*** [★★★★ **Eye Vybe**] by **ACID MOTHERS & THE MELTING PARAISO UFO** was recorded in Osaka last year with the latest line-up, plus an appearance from Bo Ningen singer and bassist Taigen Kawabe. "No overdubbing. No editing," warns the sleeve. It beats your average bootleg quality, nonetheless. Does that signature tune appear in the set? Bet your bottom yen, it does. It's renamed Disco Pink Lady Lemonade here. Don't worry because it's nothing like when KISS did I Was Made For Loving You.

TELEGRAPH AVENUE's second album is said to mark the end of the 1970s Peruvian rock boom. Clamping down, the military dictatorship did not take too kindly to such excitement. The mix of ***Vol. 2*** (★★★★ **Munster**) is a little thin and mushy at times, but the tunes are certainly there. Enna sits somewhere between The Beatles and Cream, with added squelch. Tookie Tookie swerves towards soulful hard funk, with a Wings-esque section in the middle. There's also some doo-wop balladry, big KISS-style rawk (pre-disco era) and a song that could be parodying Lennon's solo output.

A lusher vintage can be found in the form of ***Molhado De Suor*** (★★★★ **Munster**) by **ALCEU VALENÇA**, originally released in 1974. The Brazilian songwriter mixes local cultural influences with elements of folk rock and psychedelia. The richness of Valença's vocals match those of the arrangements and orchestration. There's a tinge of barely repressed ferocity throughout, to keep listeners on their toes. He's pictured topless and hairy on the front cover, after all.



Another cut from '74, ***Standing Stone*** (★★★★ **Guerssen**) was the work of the elusive and mononymous **OLIVER**. It was recorded to four-track on a remote farm in Wales, "surrounded by animals and small winged creatures" and "within shouting distance" of the titular monolith. Olly's brother, a BBC sound engineer who'd worked with Syd Barrett, helped spruce up the audio. A prospective distribution deal with Virgin fell through. Instead, a few hundred copies were issued by the self-explanatory OLIV Records. He comes across as a wonkily bluesing solo Beefheart or one-man Incredible String Band. Cat And The Rat even anticipates Ween's 1991 masterpiece *The Pod*, recorded in similarly lo-fi fashion. "Where's my motorbike?" Oliver asks on the final song. Seems he located it quickly and sped away from the music industry, never looking back.

If John Dwyer's latest scum-punk direction is too harsh for your buzz (see our lead review and Q&A in New Albums), then why not delve further back in **THEE OH SEES**' catalogue? Not to be confused with The Fab Four's second motion picture, 2009's ***Help*** (★★★★ **In The Red**) showcases the band's knack for chunky, 60s-smitten garage rock and Cramps-ish prowling. Dwyer's canine yelp is complemented by the Kim Deal-isms of foil Brigid Dawson. Call it derivative, if you like, yet with bass grooves this magnetic and sonic effects that reverberate into the middle of next week, only the sourest killjoy could resist.

Like other units of the Palm Desert scene, **FU MANCHU** originally set their hearts on hardcore punk. The sun-drenched climate, sandy landscape and lack of oppressive adult supervision soon had an impact and by 1994's debut album, ***No One Rides For Free*** (★★★★ **At The Dojo**), they'd become long-haired, Orange-amped stoners who'd got more in common with Blue Cheer than Black Flag. Their lyrics are so concerned with good times and fast rides, they're almost parodic: "I'm blowin' by / She's looking my way / This van is where it's at / Hey baby, what's your sign?" But, by jingo, can they deliver the powerfully riff-centric, no-nonsense ROCK. They sound like "*The Big Lebowski* made sonic flesh," as Harry Sword put it in his book *Monolithic Undertow*. Lock the door, then. Pour yourself a white Russian. Light up a doobie. Don't come out 'til the dressing gown needs washin'.

Speaking of Blue Cheer, **RANDY HOLDEN** played on Side 2 of 1969's *New! Improved!* He departed to work on *Population II* which left him bankrupt. It has since been hailed as a bombastic proto-doom masterpiece. The sequel arrives over 50 years later. It was actually recorded in 2010 but shelved after a Pro-Tools upgrade mishap. ***Population III*** (★★★★ **RidingEasy**) boasts massive bass, Eastern licks, spacey effects, carefree guitar and harmonica solos, a 22-minute Hawkwind-via-Sabbath centrepiece and an almost poppy song about stomping around a swamp. If its follow-up takes as long, Holden will be 129 years old.

Shakespears Sister
Hormonally Yours
★★★

London LMS 5521727 (2CD, LP)

30th anniversary reissue for genre-hopping second

The schizophrenic bombast of Stay took the duo of Siobhan Fahey and Marcella Detroit to No 1 in the UK, and its blend of the former's sleazy pop sensibilities and the latter's cod operatic drama is evident throughout the 12 tracks of their second long-player. The psych glam of Goodbye Cruel World drips with Debbie Harry attitude, there's a minimalist disco groove to Emotional Thing, and a tentative trying-on of funk-woven Talking Heads threads on Let Me Entertain You. Pregnancies for both women during the album's writing and recording serve as an intriguing back story, although beyond its title there are few direct allusions in the lyrical subject matter. Instead, inspiration comes from vintage science fiction (Catwoman), Aleister Crowley (Moonchild), and the innocence of Motown-friendly pop-soul (My 16th Apology). *Terry Staunton*

Skids
Scared To Dance
★★★★

Past Night from Glasgow PNFG 13 (LP)

Revisiting the 1979 debut by Caledonian punks

The first-class reissue label Past Night From Glasgow continues its apparent mission to return as many great records from the Scottish canon to print as possible with the return of Dunfermline punks the Skids' 1979 debut album. Listeners should be familiar with the classic, careering statement of intent Into The Valley, as well as The Saints Are Coming following its 2006 retool into a stadium anthem by U2 and Green Day. Elsewhere, the combination of Richard Jobson's strident, theatrical vocals and the late Stuart Adamson's beautifully noisy guitar throws up the title track's taut sneer, more thrilling punk charges in Of One Skin and Six Times, and Clash-like commentary on war and nationalism in Melancholy Soldiers, Hope And Glory and Charles. If any of these songs sound dated, it's only because they defined their times. *David Pollock*

Soft Machine
Bundles
★★★★

Esoteric ECLEC 22812 (2CD)

Jazzy prog, guaranteed to delight

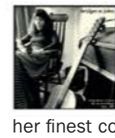
Bundles, originally released in 1975 towards the end of the group's first lifetime, was Soft Machine's first release for Harvest. Last founding member Mike Ratledge was joined by guitarist Allan Holdsworth, Karl Jenkins, and watertight rhythm section John Marshall and Roy Babbington. It's all about Hazard Profile, the 17-minute five-part suite that occupies the original first side. Its first instalment is still thrilling – Holdsworth wigging out as the band offer a jazzy space odyssey. Elsewhere, Ratledge's brief, masterful The Man Who Waved At Trains delights. The second disc contains a concert at Nottingham University in October 1975, by which time John Etheridge had replaced Holdsworth. The *Bundles* material is electrifying, while Ban-Ban Caliban from the following year's *Softs* is outstanding. *Daryl Easlea*

Bridget St John
From There To Here (UK/US Recordings 1974-1982)
★★★

Cherry Red CRCDBOX 129 (3CD)

Where the English singer-songwriter went next

Following three superb albums for John Peel's Dandelion label, Bridget St



John recorded *Jumblequeen* for Chrysalis in 1974. While it featured two of her finest compositions – the baroque Song for The Waterden Widow and the drifting hazy Long Long Time – it did little commercially and she moved to New York, becoming a fixture on the underground folk circuit there and simultaneously disappearing beneath the radar back home.

Jumblequeen makes an appearance here alongside two discs containing a curious but engaging hodgepodge of jazz, folk and pop. They include compilation *Take The 5th* (first released in 1995) and 17 previously unreleased recordings from the late 70s and early 80s. The production and arrangements are of their time, yet little of the material recaptures the grace and mystique of the Dandelion period. *Johnnie Johnstone*

Charles Stepney
Step On Step
★★★★
International Anthem IARC 55 (CD, 2LP)
The production genius' home recordings collected

As the architect behind the baroque soul of Rotary Connection and key mentor to Earth Wind & Fire's Maurice White, Charles Stepney left an indelible mark on the musical landscape. Yet the songwriter and producer's contentment to remain in the shadows meant he was virtually unknown when he passed away at the age of 45 in 1976. Gathered together by his daughters, this collection of lone demo recordings from his home studio marks his debut solo release of sorts. Winning sketches such as the groovy keyboard jams Gimme Some Sugar and Gotta Dig It To Dig it combine with Moog funk work-outs like Look B4U Leap, while there are beautifully constructed keyboard and piano sketches for songs that would later become classics like Earth Wind and Fire's That's The Way Of The World and Rotary Connection's I Am The Black Gold of The Sun. Accompanied by spoken word reminiscences from his daughters, it makes for an illuminating insight into the working methods of a musical genius. *Paul Bowler*

Swing Out Sister
Blue Mood, Breakout And Beyond: The Early Years Part 1
★★★★
Cherry Red CRPOPBOX 259 (8CD)
Overview of the Manchester new jazzers' beginnings

Fronted by Corinne Drewery's honeyed vocals, Swing Out Sister breezed into the UK charts like a breath of fresh air in 1986 with their second single, the horn-laden Breakout, an insanely infectious amalgam of pop, jazz and soul. But as this excellently annotated eight-disc retrospective reveals, Breakout was something of an outlier in the trio-turned-duo's early repertoire; their first two albums, 87's *It's Better To Travel* and 89's *Kaleidoscope World* tapped into a sophisticated Burt Bacharach-meets-John Barry vibe resulting in lush cinematic orch-pop, which remains S.O.S.'s stylistic hallmark today. Their third studio album, 92's *Get In Touch With Yourself,* is included along with the rare Japanese-only set *Live At The Jazz Cafe* while the last four discs are bursting with sundry remixes, non-album B-sides and assorted outtakes. *Charles Waring*

Talk Talk
The Party's Over
★★★★
Parlophone 0190296419638 (LP)
Fortieth anniversary white vinyl reissue of debut

Later, Mark Hollis and Talk Talk made music so ghostly and affecting that it's rightly revered among the holiest of the holy.

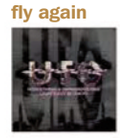
In '82, their debut album saw them grafting in the synth-pop arena, competing with labelmates Duran Duran and not yet in full control of their voice.

That said, *The Party's Over* is a very strong pop record, rich in emotion and texture, already offering signs of the melancholia they were soon to master. The singles Talk Talk and Today bounce on buoyant choruses, but the second side reveals their taste for reflection and rainfall: you sense where Hollis dreams of being. The lightness of touch and artful abstraction were to come; this remains a mesmerising, suggestive test flight. *Chris Roberts*

Tall Dwarfs
Unravelled: 1981-2002
★★★★
Merge MRG 798 (2CD, 4LP)
Lo-fi luminaries' career-spanning box set

For more than 20 years, New Zealanders Chris Knox and Alec Bathgate wrapped their deliciously oddball pop nuggets in ramshackle rhythmical bricolage to create a micro-universe undeniably their own. Sounding simultaneously childlike and gloriously sinister, they appeared like recurring double-entendres secreted within a children's cartoon series, combining melody and mischief to sublime effect on songs such as Crush, Sign The Dotted Line, Pirouette and the resplendently decadent All My Hollowness To You. With their surreal, slapdash charm – live performances often teetered precariously on brinks of collapse – it's easy to understand the unquestionably arch influence of these two Kiwis on everyone from Neutral Milk Hotel and The Olivia Tremor Control to Stefan Neville's Pumice. Standing on the shoulders of giants, indeed. *Spencer Grady*

UFO
High Stakes And Dangerous Men / Lights Out In Tokyo
★★★
Hear No Evil / Cherry Red HNECD 177 D (2CD)
Hard rock rabble get to fly again



Vocalist Phil Mogg's solo attempt to reboot UFO in the mid-80s was only moderately successful, but in 1991 bassist Pete Way re-joined and with guitarist Lawrence Archer and drummer Clive Edwards this new UFO released their sole studio album *High Stakes & Dangerous Men* the following year. Although it was the band's first full studio album not to chart since 1976's *No Heavy Petting*, that statistic camouflages the quality of some of the material, and Borderline and Running Up The Highway certainly don't disgrace the band's catalogue. *Lights Out In Tokyo – Live* captures the line-up on the ensuing tour. Although it still trades heavily on *Strangers In The Night*-era material it showed there was still interest in the band and, by the end of 1993, the classic Mogg/Schenker/Raymond/Way/Parker line-up was treading the boards once more. *John Tucker*

Stomu Yamashta
Seasons: The Island Albums 1972-1976
★★★★
Esoteric ECLEC 72811 (7CD)
Key period for Japanese percussion maestro

A classically-trained child prodigy who was playing with the Kyoto Philharmonic at 13, Yamashta's fame spread to the west in the early 70s where he wowed listeners with his virtuosic command of a huge percussion arsenal. His debut LP, *Floating Music,* opens this remastered seven-disc retrospective, charting Yamashta's fertile four-year stint at Island Records. It includes the epic Poker Dice, which was later used on the soundtrack to *The Man Who Fell To Earth* and established the blueprint for the percussionist's unique blending of traditional Japanese music with prog and jazz fusion. Also included are two important albums from 1976 by the supergroup Go, which Yamashta co-founded with Steve Winwood and Michael Shrieve: their eponymous studio album featuring Paul Buckmaster's gorgeous otherworldly arrangements and the electrifying *Live In Paris* album. A veritable feast by the "man from the east". *Charles Waring*

Yo La Tengo
I Can Hear The Heart Beating As One
★★★★
Matador OLE 1877 (CD, 2LP)
From Hoboken with love

Close-quarters intimacies and far-reaching ambition merged without a hitch on Yo La Tengo's eighth album *I Can Hear The Heart Beating As One*, the record that established the modest art-rock virtuosos' ability to retune anything they played – and they could play anything – to their own inalienable, inviting wavelength. After Return To Hot Chicken's Velvets-ish entrée, all bets are off. Moby Octopad's psych-lounge grooves and Sugarcube's erupting fuzz-rock stake out freewheeling opposites, the latter destined to become a reliable resource of live fireworks from guitarist Ira Kaplan. Between the extremes, milky lullabies (the Georgia Hubley-sung Shadows), squalling drone-rock (Deeper Into Movies), folk-pop (the James McNew-sung Stockholm Syndrome), buoyant groove-pop (Autumn Sweater), transformed covers (Little Honda) and epic wig-outs (Spec Bebop) share amenable air-space. Everything, everywhere, all at once: who knew this band's "little corner of the world" would contain such multitudes? *Kevin Harley*

VARIOUS ARTISTS

Pierre Barouh and The Saravah Sound
★★★★
Wewantsounds WWSLP 62 (CD/2LP)
Cult 60s and 70s French label profiled

French singer and actor Pierre Barouh hit the big time in 1966 after his appearance in the film and soundtrack of the international hit *A Man And A Woman*. Newly rich, he invested his money in a recording studio and label. The resulting imprint Saravah would go onto have a galvanising effect on France's avant-garde music scene, giving creative freedom to a diverse range of underground musicians. An unfettered mixing of styles links the diverse music on this compilation. Marva Broom's Mystifying Mama melds groove-heavy strains of R&B with wild saxophone skronks. Baroque Jazz Trio intertwine tabla beats with harpsichord improvisations while Cohelmec Ensemble's Desert Angel thrillingly melds rock and free jazz tropes. Perhaps the label's best-known cut is Brigitte Fontaine's collaboration with Art Ensemble of Chicago for Comme À La Radio, a brilliantly off-kilter mix of breathy melodies, poetry and free jazz. *Paul Bowler*

Tall Dwarfs: Titchmarsh has nothing to be worried about

Photo (Tall Dwarfs): Barbara Ward

New Albums

Unconventional Wisdom

Master singer-songwriter's late-career triumph.

By Michael Heatley

Loudon Wainwright III

Lifetime Achievement

★★★★

Proper PRPCD 164 (CD)

It's over half a century now since John Peel played the hell out of a young American singer-songwriter who self-confessedly had aspirations of being "the new Dylan". Here, in 2022, Bob is taking the plaudits for reaching his four-score years… and good ol' Loudon is still doggedly in pursuit five years behind.

Many of the songs on his 31st[t] studio album – which he will promote in Europe in September – didn't exist when Covid first took away his touring ticket. Yet *Lifetime Achievement,* like much of Wainwright's music, has its roots planted firmly in the past.

It Takes Two reflects recent years of domestic bliss with Susan Morrison, an editor at *The New Yorker* magazine – unusual, given his music's propensity for charting marital disharmony and causing rifts in relationships with his children. The couple's safe haven is reflected in Island, a song written almost 40 years ago that's waited a long time to find a setting. Given Wainwright's last new material appeared in 2014, we should perhaps be glad it made it.

His long-time relationship with Britain, specifically London, pervades Back In Your Town. Inspired by a past love affair in the capital, the giveaway is a suggestion to "Look to the right/A double decker just might/Hit me when I cross the kerb." His habit of including family members in his songs continues with Hat, though this nursery-rhyme lyric which references daughter Lucy is unlikely to cause the offence of past offerings.

The most intriguing of the 15 tracks is the simply-titled Hell. Banjo and guitar frames a typically mordant lyric reflecting on our ability to create our own personal hells in this life, many of us not prepared to wait for the next. A softball team assembled by the Devil for his amusement includes dictators Hitler, Stalin, Pol Pot and Milosevic – since the recording, Putin has edged the latter from the hall of shame.

First single Town And Country is a band-backed hymn to city-loving Wainwright's current lifestyle that adds a touch of rock'n'roll pizzazz to proceedings: the animated video is well worth a watch, even though the singer himself was not involved in its creation. The man who released a song called This Song Don't Have A Video at the height of MTV is, however, canny enough to have recorded a sanitised version of Fam Vac, a song lamenting family vacations in which the frazzled father-narrator is pushed to break the profanity barrier… twice!

Wainwright's now-deceased pet Harry inspired a song called Man And Dog on his last studio album. No Man's Land finds the late canine recounting the doggie dilemma of being caught in the middle of a relationship split – touching, thought-provoking and quite possibly a musical first. By contrast, the closing Fun & Free was inspired by the lockdown purchase of a lawn mower. As a kid, Wainwright used to earn pocket money mowing neighbours' lawns in the suburbs of New York, and this harks back to those carefree days.

Loudon Wainwright III's creative process has typically included playing his songs over and over on the car stereo until "I can no longer stand hearing me anymore." It may be the rising price of petrol, the lack of destinations during lockdown or indeed the advent of cars without CD players, but one gets the feeling the old grump may have produced something even he could bear to listen to again. And that's a *Lifetime Achievement* in anyone's language.

Q&A

Lugubrious troubadour Loudon Wainwright III on how his 31st album came together, his forthcoming tour and more…

It's fair to say you've always been fatalistic – has the post-pandemic world caught up with you?

Yeah, although this album – for me, anyway – has some optimistic aspects. Some of the songs are, if I may say so, uncharacteristically positive; It Takes Two, for instance, is rather unusual in my oeuvre, if I may use a French word. I've been living for about eight years with a woman called Susan and it's going pretty well. There's a little island at the end of Long Island that I have a house on. Normally we'd have spent more time in New York City but we've been out here for three years, the two of us and two cats, so that particular song and, to an extent, Lifetime Achievement are about finding good stuff in a relationship.

The album has a pleasing flow. Did you take time and trouble in the sequencing?

To me, sequencing is important. In the old days you'd listen to side A and then flip it over and listen to side B. So that's what I do. You write these things and then you put together a puzzle or jigsaw that somehow will create 50 minutes of some kind of listening experience. I know that's not the way people listen any more, but its the way I used to listen.

The title track boasts both pedal steel guitar and strings – unusual adornments for your music.

We originally set out to make a voice and guitar record – my first two records were just that – but then all of a sudden we thought wouldn't it be nice to have a pedal steel here, a fiddle, a harmony voice? Chaim Tannenbaum, who sings with me a lot on the record, has been a close musical colleague for 50 years. Theres a rock'n'roll number about the city and the country, and that string arrangement, but it's a simple record production-wise.

Which songs will make it into the set when you tour the UK in September?

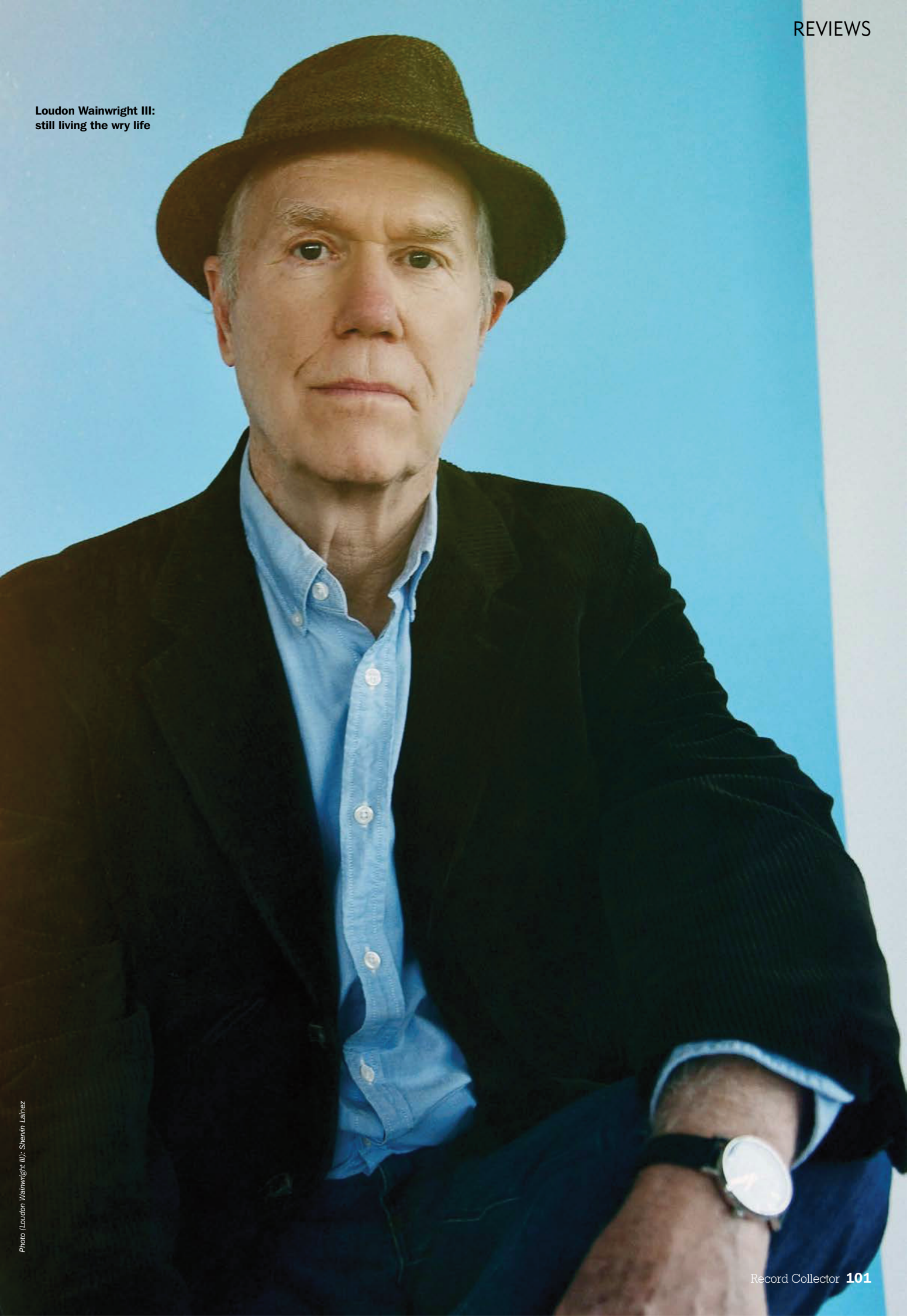
One of the things I've always tried to do in my show is to surprise the audience. In some cases to make them laugh, shock them a little or sing about a taboo subject. I've always done this, so its kind of nice. I think the title track, when I play that, or the other one we mentioned, It Takes Two, the audience will be surprised to hear something, dare I say it, uplifting.

I also like the section toward the end of the record and the songs Lifetime Achievement and How Old Is 75. I've always been obsessed with my own mortality and mortality in general. The first line of the first song on my first record was "In Delaware when I was younger". I've been writing abut getting old since I was young, and now I *am* old! And a large part of my audience has come along with me. So How Old Is 75 is a song I like to sing; there's a lovely string arrangement by a guy called Rob Moose.

If this new album were to be your sole legacy – the album Wikipedia sent folk to listen to in future years – would you be satisfied?

I don't know the answer to that… but I think people should not pay too much attention to Wikipedia!

As told to Michael Heatley



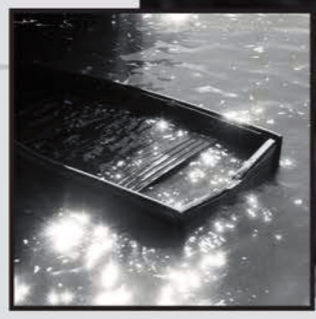
Loudon Wainwright III: still living the wry life

Photo (Loudon Wainwright III): Shervin Lainez

Open Season

Elusive singer-songwriter's most straight-talking album yet.
By Shaun Curran

Cass McCombs: in reflective mood on his new record



Cass McCombs

Heartmind

★★★★

Anti- 87546 (CD, LP, Cassette)

Ten albums in, does anyone know the real Cass McCombs? The Californian singer-songwriter has always evaded easy categorisation, breezing through various scenes and US cities like musical weather; from his stripped-back Americana foundations, his music has flitted stylistically, often across the same record, from folk to jazz to art-pop to soft rock. That McCombs' thoughts reveal themselves through a curious, arms-length storytelling – unreliable narration, oblique references, quirky non-sequiturs – only adds to an odd sense of unknowability: his music has hidden layers and double meanings; a sleight-of-hand that leaves his songs open to interpretation. It has perhaps impeded his success, which remains cult-like.

Now here he is, after more than 20 years, wondering aloud if there is more to life than music after all. "Once upon a time I convinced myself music was all there was," he sings over the scuzzy riff of Music Is Blue. Later, on Belong to Heaven, he sings, "Music was all we needed" in a past tense that suggests, at 44, life has browbeaten him around the edges.

In some ways, that is true. *Heartmind* was written during a period of significant loss: the sleeve-notes come with a dedication to three friends whose deaths are referenced throughout. With the AOR rocker Belong To Heaven – "I hope you find peace at last" – McCombs is at his most honest, a direct bolt among the ambiguity.

The successor to 2019's *Tip Of The Sphere* comes after a fertile period of collaboration. Latterly, McCombs has teamed up with, variously, Steve Gunn, Tinariwen and Blake Mills, reworked his old song Don't Vote with Angel Olsen, Bob Weir and Noam Chomsky, and started a new band with Wynonna Judd, who adds sumptuous backing vocals to lead track Unproud Warrior.

With three producers on board – Shahzad Ismaily, Buddy Ross, and Ariel Rechtshaid, who has been with McCombs since his 2009 classic *Catacombs* – and aid from Danielle Haim, Joe Russo and Cactus Moser among others, *Heartmind* continues that spirit of collectiveness. It is a warm and free record, benefitting from the improvised jam sessions that took place on both US coasts in Brooklyn and Burbank.

You can feel the sense of openness at either end of *Heartmind*'s musical spectrum. On Karaoke, a sunny folk-pop earworm that compares a second-rate relationship to singing in front of strangers in a bar – "Are you going to Stand By Your Man/or are you just karaoke?" he sings drolly – and the west coast sunset-strum of year zero anthem New Earth, the music is shot through with optimism (even if, in McCombs-style, it's unclear if he is the protagonist of the former, or if he's truly advocating for a cultural reset in the latter).

Then you have A Blue, Blue Band, a lengthy, lush, vaguely 90s Leonard Cohen-esque country-folk fete and the closing title track, which uses most of its eight-plus minutes to pursue a cleansing free-form jazz. Album centrepiece Unproud Warrior marries both styles with a drawn-out folk-jazz lament that uses a soldier's discharge to consider the consequences of our own choices. It's a deft piece of storytelling, which gives no judgements, or answers. It's McCombs as we best know him, and as he concludes on Music Is Blue: "I wouldn't have it any other way."

Q&A

Cass McCombs on being open to collaboration and tackling grief in his music.

There are a lot of collaborators on this record. How come?
I think it's been a gradual approach that I'm more and more interested in collaboration. As a songwriter, primarily I write all my tunes alone. It's a very personal kind of gut-wrenching process sometimes. And on this album, it's really inspiring to extract those feelings from my spleen and then see how these beautiful musicians take it away and give it flight. I wanted to make something that was as close to a live performance as possible, something that was immediate. Because when you're dealing with subjects like loss and confusion, I don't think it's very worthwhile to be too precious about it. It's good just to be real, and just spit it out. Get as close to the source as possible.

Was it difficult to write about the death of your friends?
I wouldn't say difficult at all. That's just where I am, in my music. That's where I find who I am. And that's really the only way for me to do it. That's just how I mourn. Music is a relief. It's more than just creation. It's happening already, I'm just releasing it, letting it go.

It seems like you have come around to thinking there is more to life than music?
Absolutely. I think when I was young, I was very idealistic and I really believed in the transformation and properties of music. I still think that's a true thing. But like any kind of belief, it can lead you to very troubling conclusions that can get you in a lot of trouble. The song was just looking back dumbfounded that I survived. Some people didn't survive, you know? It's a perilous journey, the musical world.

In New Earth, it sounds like you're calling for a cultural reset. Are you?
I didn't think about it like it's our world at all. It's just the world that exists in the song. The world of song is different. There's more possibilities in the world of song. You can make dinosaurs walk again. I try not really to think too much about the quote unquote world that we live in. I'd rather think about the worlds that we create in our songs, see where the imagination can take you.

Do you have a karaoke song?
I don't have my go-to. But I do love listening to other people sing karaoke, just common people, not professionals. I don't necessarily think the character in the song is me. I think it's a lot of us when you're in a relationship and just wondering, what is the meaning of all this?

***Heartminds* is your 10th album. Does that feel like a landmark?**
Not really. Since I finished the album, it feels like the ending of something. It will take me a little while to figure out what that is, but it seems like something is complete, that will hopefully allow me to go in a completely different area in the future.
As told to Shaun Curran

Altered Images

Mascara Streakz

★★★

Cooking Vinyl 711297532593 (CD, LP, Cassette)

Retro-modern return for Clare's accessories

After a 39-year hiatus, Altered Images pick up more or less where they left off with *Mascara Streakz*, a perfectly retro-fitted album, with enough of the modern added to retain interest. Clare Grogan's 26-month trajectory in the early 80s from a mini-Siouxsie to the original kitchen disco star is fully acknowledged here, opening with a nod to Happy Birthday before moving out onto the dancefloor. Working with husband Stephen Lironi, who joined the group in 1982, the album takes the template of 1983's *Bite*, the group's once-final groove-tinged work. The Bernard Butler co-write Glitterball is custom-made for the dancefloor with an ABBA-esque sense of doubt coursing throughout, while the Blue Monday familiarity of Double Reflection is another of the album's considerable pleasures. *Daryl Easlea*

Buzzcocks

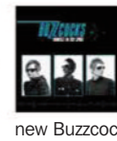
Sonic In The Soul

★★★★

Cherry Red CDBRED 857 (LP)

Punk veterans' first record without their mainman

Since Pete Shelley sadly died in 2018, guitarist Steve Diggle has been Buzzcocks'



sole original member, and here he is with *Sonic In The Soul*, the first new Buzzcocks studio album since 2014's *The Way*.

In the old days, Pete Shelley took lead vocal for some songs and Steve Diggle others, the two distinguishable by Shelley's tuneful, high-

Photo (Cass McCombs): Shervin Lainez

pitched voice contrasting with Diggle's harsher, more hectoring delivery. But now Diggle's voice has taken on a higher pitch. This is still the Buzzcocks' timeless brand of powerful pop-punk, but away from that, Nothingless World has shades of The Monkees, while Don't Mess With My Brain has an Iggy Pop swagger to it and Experimental Farm has eery guitar echo similar to Germ Free Adolescents by X-Ray Spex. *Shane Baldwin*

Embrace
How To Be A Person Like Other People
★★★
Mo'betta MOB 03 (CD, 2CD, LP, Cassette)
Indie veterans celebrate returning to the big time

It's hard not to be warmed by Embrace's return to large venues when no one was looking. Both of Embrace's previous albums since their 2014 comeback have made the Top 5, and it's easy to see why on this self-produced eighth LP. The glam-tinged We Are It and Runaway showcase their under-used full-tilt rock, but in the main Embrace focus on the epic ballads which have been their calling card since the post-Britpop era. However much they sometimes fall out of fashion, there's little to match the shivering mood created by the heroic bombast in every note of the title track and Rubble's determination to get everyone yelling along to Danny McNamara's impassioned yells. The closing For Kate adds an AOR sophistication to their palette, from a band classier than their everyman image implies. *John Earls*

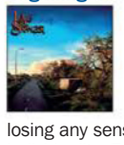
Finn/Manzanera
The Ghost Of Santiago
★★★★
Expression EXPCD 42 (CD)
World-girlding collaboration successfully continues

Though they haven't met face-to-face in a decade, former Split Enz/Crowded House singer Tim Finn and Roxy Music guitarist Phil Manzanera have produced two collaborative albums, aided by modern technology and communications, in as many years. It's apparent how much influence Manazanera wielded on later-era Roxy, with *The Ghost Of Santiago*'s title track and Our Love certainly possessing the Dance Away vibe. Finn supplies the words, the sax-driven Mal Sueno having been the initial collaboration and a first-album holdover. The tracks alternate between English and Spanish lyrics, which may or may not suit everyone. And, while Costeno veers too close to Paul Simon territory for comfort, it's clear elsewhere that the spark lit with 2021's *Caught By The Heart* – on which many of the same musicans appeared – still burns. *Michael Heatley*

Ronnie Foster
Reboot
★★★
Blue Note 4549459 (CD, 2LP)
Jazz-funk keyboard maven returns to his alma mater

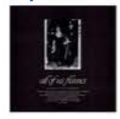
Now 72, Buffalo-born Foster rejoins the iconic jazz label that first signed him in 1972 when he was an up-and-coming Hammond hero following in the organ stops of his idols Jimmy and Lonnie Smith. He made five albums for the company in the 70s, including the cult classic *Two Headed Freep*, whose centrepiece was the spacey ballad, Mystic Brew, famously sampled by A Tribe Called Quest. This is Foster's first solo outing since 1986 and shows that time hasn't blunted his musical acuity. Joined by his son, Chris, on drums, and featuring the tasty fretwork of guitarist Michael O'Neill, Foster serves up a sizzling groove fest; the standouts include Carlos, a Latin rock homage to Santana, spotlighting Jerry Lopez's flamenco guitar flourishes, and Swingin', a finger-clicking slice of old school organ soul-jazz. A solid return. *Charles Waring*

Friendship
Love The Stranger
Merge MRG 797 (CD, LP)
Philly alt-country quartet's beguiling debut



Here's how to successfully blend and express diverse styles without losing any sense of artistic individuality. Featuring some first-class musicianship and vocals, along with fascinating lyrical references, there are some wonderful compositions here, including the soulful groove of Chomp Chomp, the dynamic, guitar-driven Ramekin and the mysterious, simmering power of No Way. At times, there are intriguing hints of Gram Parsons' timeless cosmic amalgams, including the hypnotic opener, St. Bonaventure and the richly melodic Mr. Chill. But although it's delightfully impossible to categorise, the album's many other components are thoroughly enjoyable, including the occasional vocal echoes of Lou Reed, the band's focused energy and the brief, finely crafted instrumentals such as Blue Canoe. Full of creative inspiration, *Love The Stranger* is a remarkable achievement. *Steve Burniston*

Ezra Furman
All Of Us Flames
★★★★
Bella Union BELLA 1300 VX (CD, LP)
US singer-songwriter's most expansive set yet



Ezra Furman's complex 2018 album *Transangelic Exodus* shifted her gaze from her own struggle for acceptance to community action; a theme she takes further on this trilogy-ending call to arms for her trans allies (the "queer girl gang" in Lilac And Black) and Jewish family (Book Of Our Names). There are no easy answers – "what do your rainbows do here?", she questions on tender closer Come Close – but this is her best set since 2015 breakthrough *Perpetual Motion People*. Diverse, tuneful and vibrant, it's often euphoric: Dressed In Black, with its Spector-ish Wall of Sound, and Forever In Sunset, a Bruce Springsteen-style anthem reimagined for a 21st-century queer community, are defiant in the face of oppression. *Shaun Curran*

Kasabian
The Alchemist's Euphoria
★★★
Columbia 19658708981 (CD, LP)
Middling reboot for Leicester's indie-rock titans

The sacking of frontman Tom Meighan for domestic assault left Kasabian without their voice, but not their brains: that was always guitarist and principal writer Serge Pizzorno. On the back foot, his answer is to come out fighting, taking over vocal duties on a messy, confused yet defiant seventh album that doubles down on their extremities: pummelling lad-rock anthems infused with 90s dance tropes – see Scriptvre, the Prodigy-like Rocket Fuel and Alygator, where Pizzorno sounds indistinguishable from Meighan – that are mostly laced with their usual lyrical gibberish. There are enough references to Meighan's departure, ranging from anger to sadness to shock, that suggest Pizzorno is still making sense of the ordeal, however. "Whatever don't kill you makes you stronger" he sings on Chemicals, almost like he believes it. *Shaun Curran*

Kasabian: a man down, but not out

Joyce Manor
40 Oz. To Fresno
★★★★
Epitaph EPT 87804 (CD, LP)
Poppy California punks celebrate and commiserate

Since 2008, Joyce Manor have perfected the art of brevity. This sixth full-length clocks in at just 17 minutes – six minutes shorter than its 2018 predecessor, *Million Dollars To Kill Me*, but four more than 2012's second album, *Of All Things I Will Soon Grow Tired*. Still, the poppy California punks pack a lifetime's worth of visceral feeling into it. Indeed, *40 oz. To Fresno* starts with a wonderful interpretation of OMD's Souvenir that's simultaneously angsty and joyous and breathes new life into the song, while You're Not Famous Anymore blends absurdist humour and poignancy to devastating effect. Elsewhere, the dark optimism of Don't Try and Dance With Me make humanity's impending collapse almost sound fun. Even better, this record's short enough to play millions of times before the apocalypse. *Mischa Pearlman*

Megadeth
The Sick, The Dying... And The Dead!
★★★★
Universal UMC 4512499 (CD, 2LP)
Blazing return from Mustaine and his crew

With just a couple of exceptions over their near-four decade career, Megadeth's back catalogue boasts a solid collection of exciting and radical albums and the eight-year gap since their last studio outing *Dystopia* hasn't blunted the band's determination. Despite the controversial shenanigans that led to bassist David Ellefson departing and his parts being replaced, the band's 16th studio album is certainly a strong addition to their discography and shows that MegaDave Mustaine and his band – now featuring guitarist Kiko Loureiro, drummer Dirk Verbeuren (making his vinyl debut) and returning-to-the-fold bassist James LoMenzo – still have plenty up their sleeve. Mission To Mars and the title track in particular are worthy reminders of what set Megadeth apart when Mustaine formed the band after leaving Metallica in 1983, with rapper and Bodycount frontman Ice-T getting a look-in on Night Stalkers. *John Tucker*

Moor Mother
Jazz Codes
★★★★
ANTI- 27926 (CD, LP)
Experimental poet's musings set to music

Moor Mother (aka Camae Ayewa) is a Philadelphia-based poet, musician and political activist who's a member of both the Black Quantum Futurism collective and the noted free jazz ensemble Irreversible Entanglements. *Jazz Codes* began as a collection of poems paying tribute to pioneering jazz musicians that blossomed into a 21-track album thanks to the input of Swedish producer Olof Melander, who's created an array of backdrops for Ayewa's poetical meditations. Their collaboration results in a kaleidoscopic blur of sonic colour where jazz, blues and hip-hop coalesce. Highpoints include Golden Lady, a jazzy R&B soundscape garnished with the honeyed tones of singer Melanie Charles, and Meditation, a swirling maelstrom where trumpet, an operatic voice, and the spoken word collide. Provocative and inspiring stuff. *Charles Waring*

Photo (Kasabian): Neil Bedford

New Albums

Midlife catharsis

John Dwyer's prolific psych bunch present a love letter to the 'scum punk' records they loved as teenagers. *By JR Moores.*

OSees: caught in a rare moment of not making another record

Osees
A Foul Form
★★★★
Castle Face CF 147 (CD, LP)

Osees are one of the most restless bands on the planet. Led by the rockaholic, Rhode Island-born John Dwyer, the group barely settles on a band name for long, let alone a style. Since 2001's debut, they've been OCS, The Ohsees, Thee Oh Sees, Oh Sees and, as of 2019, Osees. To describe their unrelenting output in the broadest terms, it's veered across alt-folk, garage rock, psychedelia, space rock and prog. These hyperactives coped during lockdown by releasing three albums in 2020, plus further socially bubbled live recordings. Dwyer also began making jazzy improv with a different set of collaborators. Downtime was spent revisiting swathes of his vast record collection.

That includes plenty of classic punk and although 2020's *Protean Threat* was billed as a collection of short'n'punchy nuggets with none of the usual prog-length jams, *A Foul Form* sees Osees really stretch their sleeveless hardcore biceps.

Responding to the grimness they see around them, Osees have channelled the scuzziest, heaviest and most potent punk of the Reagan/Thatcher era. It's an imitative rather than innovative approach, even slightly parodic in places, as this irate record is not without moments of humour. There's a nanosecond gap of silence in Fucking Kill Me, for instance, when Dwyer can be heard drawing a whale-sized breath to get him through the next slabbering verse. Scummier than Oscar The Grouch's en suite, these Crass-style rants rarely break the two-minute mark. Barked loudly and manically, the vocals are positioned low in the murksome mix and drowned in motorcycle engine distortion. A veritable epic in this context, the four-minute Perm Act has a bouncier post-punk feel, while Too Late For Suicide is lighter and more playful than other cuts. Further mini-moments within the maelstrom could've been expanded into more traditional Osees fare, if desired. However, the brief was to pay homage to Dwyer's early heroes – Rudimentary Peni (who are covered at the end), Black Flag, Bad Brains, etc – without too much faffing about.

In harking back to the late 70s and 80s, Osees convey the disillusionment that's in the air. There'll likely be positive outcomes once Covid has settled, the optimists forecasted, mid-pandemic. Society became fairer, they noted, after the Black Death and World War Two. In reality, the super-rich have gotten super-richer and it looks as though society is more divided than ever. *A Foul Form* provides some welcome catharsis.

Q&A

OSees leader John Dwyer on the energy behind his group's prolific approach to music-making.

People are said to mellow as they get older. *A Foul Form* suggests the opposite. What's making you angry at the moment?
Well, I do have a pathological fear of getting musically dull, as I've watched a lot of my heroes head down a more straight path as they aged, so our ever-shifting horizon is partially due to that. To ask what makes a reasonable person upset these days is a pretty broad question with a lot of answers. To start with, it's pretty easy to define problems within my country right now. It does seem like people are trying to assert more control over each other. It's a very complicated time. The United States is such a big, bureaucratic political machine. It's possible to think we'll never get out of the quagmire we've found ourselves in.

What recording methods did you use to capture the "scum-punk" sound?
Lots of SM57s. Very primitive mic'ing of the kits. I'm of the opinion that if you put more than four microphones on a drum kit, you're overdoing it. I bought these old Tweeter Arrays a few years back, so I use those for guitar, along with a lot of direct guitar. And I went through my entire fucked-up guitar pedal collection on this one. Lots of offensive frequencies therein. For the bass, we kept it simple by using an old small Bassman tube amp that sounds great. I definitely used the dumbest synthesiser I have on this record. Vocals are basically bone-dry, screamed into a 57.

What would you say are the Top 5 punk albums that every record collector should own?
Rudimentary Peni: *Cacophony*. Black Flag: *Damaged*. Misfits: *Earth A.D*. Bad Brains: *The Black Dot Demos*. And a little bit on the lighter side, Adam And The Ants: *Dirk Wears White Sox*. This list could be one million records long. These are very basic starting points.

There's an HP Lovecraft connection between you and Rudimentary Peni, who once made a concept album inspired by the horror writer. You've mentioned visiting his grave, as a teenager, while on acid. Ever experience anything weird there?
Mostly we got chased off by the night security guard who was an old man and never really seemed to have any interest in catching us. It's a really beautiful cemetery called Swan Point in Providence, so generally a nice place to be on LSD, regardless of whether Lovecraft was buried there or not. It's right on the river.

There are plenty of Rudimentary Peni songs to choose from. Why did you cover Sacrifice?
I grew up Irish Catholic. What more can I say? Parochial school steered me towards that song.
As told to JR Moores

Muse
Will Of The People
★★★★
Warner 0190296383755 (CD, LP, Cassette)
A triumphant return to mucking about

With many of longtime conspiracy theorist Matt Bellamy's apocalyptic visions coming to fruition with a global pandemic, his previously battle-weary trio have lightened up again. Their ninth album ends on a genuinely funny rant titled We Are Fucking Fucked, every bit as absurd and frantic as a song with that title – on an album with *that* overbearing name – needs to be. It climaxes a record lasting only 38 minutes yet packing enough ridiculousness and variety to rival 2001's *Origin Of Symmetry*. Always at their best when ignoring boundaries of good taste, the self-produced album flirts with speed metal, chamber music and rap-rock, dressing them up with infernally infectious demands to emulate Bellamy's falsetto at every turn. A brilliantly stupid and stupidly brilliant late-period masterpiece. *John Earls*

Judith Owen
Come On And Get It
★★★
Twanky Records Cat No TBC (CD, LP)
Welsh songstress morphs into a rowdy blues mama

As her last album, 2018's *Rediscovered*, proved via its radical interpretations of signature songs by acts as disparate as Donna Summer, Soundgarden and Deep Purple, Judith Owen is a musical alchemist who can make cover versions sound like newly written originals. Now, her transformational powers are in evidence again on *Come On And Get It*, a solid thirteen-tracker whose focus is pioneering 19th-century female jazz and blues singers whose music she feels deserve wider recognition. Recorded in New Orleans with a hard-swinging band that includes a cameo from the veteran Big Easy hornblower, 89-year-old Charlie Gabriel, Owen relishes her role as a "jazz canary", serving up fresh and zesty interpretations of antique songs associated with Mary Lou Williams, Nellie Lutcher, Blossom Dearie, Dinah Washington, Peggy Lee and more. It's all very tastefully done. *Charles Waring*

Panda Bear & Sonic Boom
Reset
★★★★
Domino WIG 513 (CD, LP)
Lennox and Kember serve sweet summer solace

As lockdown bit, Animal Collective's Noah Lennox consolidated long-standing working bonds with Peter Kember, aka Sonic Boom. Coalescing around Kember's vintage 7" records, *Reset* takes shape as a tribute to the consolatory powers of music and companionship, brimming

Photo (OSees): Oliver Halfin

Laura Veirs: *Found Light*, and also found a table. She's basically great at finding things

with convivial charm and inner-voyage invention. Gettin' To The Point indeed gets to the point with a nod to Eddie Cochran, before surfing the waves of Lennox's soaring vocals. Go On and the immersive Everyday showcase Kember's doleful vocals, while Edge Of The Edge's tilted doo-wop plays like a dream of lost innocence. Elsewhere, washboard whimsy (Danger) and steel-pan uplift (In My Body) mix, before Livin' In The After channels silver-screen influences into a glorious shimmy of maracas and dancing strings, like a memory of sweet summer good times shared between friends in darker days. *Kevin Harley*

James Righton
Jim, I'm Still Here
★
Deewee/Because BEC 5610436 (LP)
Former Klaxon gets help from Benny (and Soulwax)

Formerly the singer with 2007 Mercury Prize winners Klaxons, James Righton seemed an odd choice to assemble the live band for ABBA's hologram concert. Universal praise for the show has rehabilitated a singer who'd long seemed lost. Benny Andersson is so grateful, he performs his first featured guest role, adding bubbling Synclavier to Empty Rooms. Trouble is that the rest of the song's sketchy pop resembles a Metronomy demo. Regrettably, much of Righton's third post-Klaxons album follows suit, on the dullest record Deewee label bosses Soulwax have produced. Righton claims it's the first time he's focused on lyrics, yet his voice carries an annoying ironic detachment that matches the bloodless, undercooked melodies. The bittersweet Lover Boy recalls Klaxons' promise, but it's a rare moment when Righton sounds present. *John Earls*

Joan Shelley
The Spur
★★★★
No Quarter NOQ 083 (CD, LP)
Sixth full-length hits the target

With each album, Kentucky singer-songwriter Joan Shelley seems to be paring her music back further. The 12 songs here are spare meditations on the human condition, arranged with a lightness of touch that ensures the strength of the songs speak for themselves. Guests include guitarists Nathan Salsburg and James Elkington (who also co-produces with Shelley), Bill Callahan and Meg Baird. Despite the dazzling talent to hand, their intelligent contributions serve the songs and complement Shelley's luminous vocals perfectly. Slow and subtle Americana is the order of the day, though Like The Thunder raises the bpm slightly – think a rootsy take on Christine McVie's breezy and bittersweet Fleetwood Mac radio hits. *Jamie Atkins*

Superorganism
World Wide Pop
★★★★
Domino WIGLP 448 X (CD, LP, Cassette)
London collective's hyperactive pop experiments

World Wide Pop scarcely seems a broad enough title to accurately describe the futuristic collage of sound that makes up London-based pop troupe Superorganism's stellar second album. Having their made self-titled 2018 debut in the most Gen-Z fashion imaginable – all eight members met online and had a hit before they'd even met in person – they have slimmed down to a quintet and actually written songs in real life. The effect has been to supersize everything about their hyper, OTT, sugar-rush aesthetic: the album takes in everything from a Scott Walker sample (It's Raining, which also features a rapping Steven Malkmus) to radio praise from Elton John (bouncy opener Black Hole Baby), to rap features (Teenager, Solar System) as synths and melodies giddily fight for prominence. *World Wide Pop* is like the soundtrack to a video arcade orbiting the planet, in the best possible way. *Shaun Curran*

Supersonic Blues Machine
Voodoo Nation
★★★
Provogue/Mascot PRD 76562 (CD, 2LP)
Classy third album from blues-expanding trio

Originally conceptualised by bass player/producer Fabrizio Grossi and drummer Kenny Aronoff when the pair were backing Steve Lukather in his side-project Goodfellas, Supersonic Blues Machine encompass the blues in its widest sense. Lobbing some rock 'n' soul and funky R&B into the mix creates a diverse sound with something for everyone. *Voodoo Nation* is their third studio album and their first to feature Devon's own Kris Barras, who took over from guitarist/vocalist Lance Lopez in 2018 and made his SBM debut on the live *Road Chronicles* album. Songs like Comin Thru and Do It Again make for an ambitious and engaging offering, groovy and affable, and, as ever, a who's who of guests (including Eric Gales and Ana Popovic) help bring the album to the boil. *John Tucker*

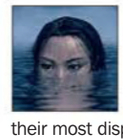
Laura Veirs
Found Light
★★★★
Bella Union BELLA 1299 (CD, LP)
New starts all round for singer-songwriter

Last time we heard from Portland-raised singer-songwriter Laura Veirs, she was documenting a disintegrating personal and professional relationship in typically philosophical and even-handed fashion. By the release of that album, 2020's *My Echo*, Veirs and husband/long-time producer Tucker Martine had divorced. Veirs threw herself into writing and, for the first time, self-recording. And so, *Found Light* represents that rarest of things – a new start for an artist 12 albums into a career. She may have been forgiven for an album's worth of long-night-of-the-soul dirges, but Found Light offers wry lyrics of self-discovery, new experiences, and hard-fought wisdom (see Ring Song's "I pawned my wedding ring at The Silver Lining, I felt sad I also felt the weight go flying.") Viers' gift for exquisitely delicate, zen-calm songs remains, but the mood is nicely disrupted by the grunge of Seaside Haiku and the pulsing electronica of Eucalyptus. *Jamie Atkins*

Weimar
Dancing On A Volcano
★★★
Marlene's Hat MH 004 (CD)
Mancunians tap into the local heroes of yesteryear

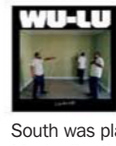
Dark, overcoated rock, not so much Germanic as Manchester circa 1979, Magazine meet The Fall down an alley on a grimy evening while the Nightingales are visiting. Weimar are a Mancunian band and, after a couple of singles, this is their debut album, experimental and arty yet an engagingly guitar-led collection of often tuneful numbers. Faded Queen Of The Night, The Tatterdemalions, the colourful London tale Soho Rain with its sax motif. The twin-guitar four-piece, led by Aidan Cross of The Bacillus, features members of other alt outfits, creating a sound that darts across the genres, taking in a good few elements of Berlin-era cabaret and a decent helping of politico lyricism. *Nick Dalton*

Wormrot
Hiss
★★★★
Earache MOSH 655 (CD, LP, Cassette)
Asian grind kings' long-awaited return



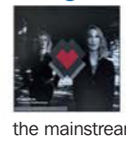
After six years absence, Singaporean trio Wormrot are back with their most disparate album yet. While *Hiss* boasts occasional retreats to the eviscerating sounds of 2011's *Dirge*, such as the face-melting Doomsayer and the blink-and-you'll-miss-it blitz of Unrecognizable, it's a record bursting with moshable thrash, Gridlink-style prog grind and intrepid bouts of guileful experimentation. The introduction of Myra Choo's violin on Grieve and Weeping Willow lends added layers of coruscating dread, before the same strings dress Glass Shards in sweeping bow strokes, enriching its infectiously epic black metal outro. *Hiss* may lack some of the splenetic frenzy of Wormrot's purest grind, but it positions them as a far sleeker, insidious beast and one far better equipped for the long haul. *Spencer Grady*

Wu-Lu
Loggerhead
★★★★
Warp WARP 342 (CD, LP, Cassette)
Londoner pulls together diverse outsider threads



Gaining attention after the elastic bounce of his single South was playlisted on 6 Music, South London multi-instrumentalist/producer Wu-Lu doesn't take the easy route on his debut album. A rumbling, charismatic vocalist, Wu-Lu's murky world most immediately brings to mind Tricky. Yet that ignores Calo Paste's hypnotic chant and Pink Floyd atmospherics, or the thrilling drum & bass assault of Shame, which is basically how Rage Against The Machine should sound if they ever make new music. At the other end of Wu-Lu's world, the infectious Times sounds like Lemonheads if Evan Dando went to the gym more. Mica Levi and Black Midi drummer Morgan Simpson are among the guests, but Wu-Lu is always in charge on *Loggerhead* and willing to explore. It makes him a fascinating artist who's arrived fully-formed. *John Earls*

xPropaganda
The Heart Is Strange
★★★★
ZTT/Universal Novis 1 (CD/2CD/BD, LP)
Putting the x in existentialist



Frankie Goes To Hollywood helped Trevor Horn's ZTT label conquer the mainstream, but it was Propaganda, an edgy synth-band from Düsseldorf, that epitomised the arthouse imprint's Dadaist aesthetic. Now, erstwhile band members Claudia Brücken and Susanne Freytag, together with their original producer Stephen Lipson, have reunited on the reactivated label as xPropaganda; and while there are sonic echoes of their 1985 masterpiece *A Secret Wish*, *The Heart Is Strange* is future-looking rather than nostalgic, offering eight, metaphysical ruminations on the human condition. Counterpointed by Freytag's sombre spoken soliloquys, Brücken's aching lead vocals are exquisitely framed by Lipson's lush synth-sculpted soundscapes. Its highlights range from the epic opener, The Night, to the gleaming Chasing Utopia and machine-tooled menace of The Wolves Are Returning. Strangely beautiful. *Charles Waring*

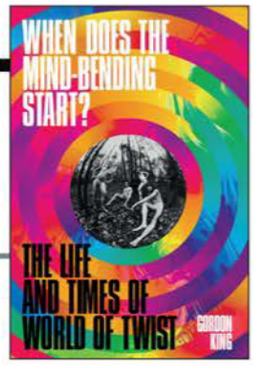
NEXT MONTH
Suede Yeah Yeah Yeahs
Dead Kennedys Wilco
Paul Heaton & Jacqui Abbott Joe Meek

Photo (Laura Viers): Shelby Brakken

Books

The Winding Road

Engaging first-hand account of early 90s baggy-delic also-rans. *By Terry Staunton*



World Of Twist: Gordon King, right, tells their warped tale in his new book

When Does The Mind-Bending Start? The Life And Times Of World Of Twist

Gordon King
★★★★
Nine Eight Books, £20
ISBN 9781788705387, 288 pages

It would be a pity if World Of Twist's comparative lack of profile kept readers from taking a chance on an impulse purchase of *When Does The Mind-Bending Start?...*, because this memoir by co-founder guitarist King is one of the most vivid, celebratory and honest books ever published about love for music and aspiring to the heights of your heroes. Too late for Madchester and too early for Britpop, the band nonetheless surfed the crest of a modest wave of critical acclaim, if disappointing commercial returns.

Despite signing to a label that "didn't really know what to make of us", the group toiled away on a busy live circuit, rubbing shoulders with fellow nearly men, with eyes on a prize frustratingly out of reach. The optimism rarely dimmed, although King admits he was stung by Bernard Sumner's summation – on national TV – that they're "a bit 'we are weird'."

The author writes passionately about their building-block influences (pre-Ziggy Bowie and MC5, before namechecking Roxy Music, northern soul, Genesis, the Human League and Hawkwind in a single sentence), and colourfully about the Sheffield scene that spawned them. Those early chapters are rich in the flavour of the times, of day jobs endured to fund the band, of a city where fresh musical ideas thrive, before the struggle to attain stardom without compromise takes its toll.

Q&A

World Of Twist guitarist and *When Does The Mind-Bending Start...* author Gordon King on how he went about telling the group's tale.

You paint an evocative portrait of Sheffield in the band's formative years, but did the city feel overshadowed by all things Madchester at times?
To some extent, yes; Sheffield felt more like a village to us, we were all in each other's orbit. There'd be members of Clock DVA, the Human League, ABC or whoever all hanging out in the same venues, regardless of where they were on the fame ladder. It was often a grim place, politically and industrially, but that fed a shared identity that each of us adapted to in our own way.

It's an upbeat telling of your story, but frustration rears its head every now and then.
Well, a lot of people saw us as a comedy band, and maybe our sense of humour worked against us sometimes. We were on a good label [Circa], but their eclecticism had its drawbacks when it came to formulating any tangible marketing plan. Also, they were bankrolled by Virgin, so we never got the "indie" cachet that might have helped us.

There's a case to be made that books about groups who weren't phenomenally successful often make for better reads than superstar biographies.
I'd never contemplated writing my own story. I've actually been working on and off for a few years on a wider project about prog rock, but my publisher thought a World Of Twist book could strike a chord with thousands of other musicians who'd been around the margins. Yeah, I think there are always legs to a riches-to-rags tale. Anyway, if we'd had more success and had gone on for another five or 10 years I probably wouldn't have remembered it so well!
As told to Terry Staunton

Pink Floyd The Animals Tour: A Visual History

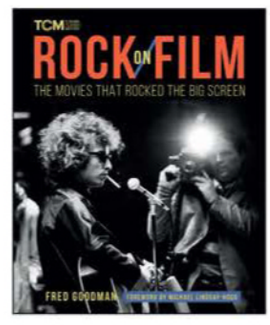
Glenn Povey
★★★★
Apples & Oranges, £35
ISBN 9781908728913, 70 pages
The whole hog
Glenn Povey is a Pink Floyd chronicler to trust, following years of his stewardship of the *Brain Damage* fanzine/site. After his compendiums of the group's career (such as *Echoes* and *Pink Floyd in Objects*), Povey now takes an in-depth look at *Animals*, forever a curious, crowd-splitting entry in their discography, closing their first decade as a signed act. Entirely self-contained, *Animals* was recorded in 1976 and promoted in the first half of 1977; it was almost over before it had begun. The album and the subsequent 55 tour dates left a deep trotterprint on the group's *de facto* leader, or, as Povey suggests, "The stadium environment began to unhinge Roger Waters." It paints a picture of a band properly hitting the road for the first time in 18 months, after so many of their distant audience had truly bonded with *The Dark Side Of The Moon* and *Wish You Were Here*, in reality knowing very little of what to expect at the group's live show. The album, dates, setlists, inflatables, instrumentation, bootlegs, promos, and plastic display pigs are dissected in detail and with authority. If you are as fascinated as this writer is by what Waters and his then-wife Carolyne spent on drinks on the West German leg of the tour, *Pink Floyd The Animals Tour: A Visual History* is hot stuff. *Daryl Easlea*

Frida Beyond ABBA

Remko van Drongelen
★★★★
RVD, £70
ISBN 9789090353043, 448 pages
All the other things going on
The ABBA story has been charted exhaustively in dozens of tomes down the years, but this crowd-funded labour of love throws its forensic spotlights on Anni-Frid Lyngstad's life and career bookending her time with the superstar quartet. She was just 13 when she landed a job singing selections from the Great American Songbook in a dance band in her native Norway, and the author has unearthed reams of fascinating info from those formative years.

Fast-forwarding a couple of decades, an indication of her standing in the wider musical community is evident by the roll call of famous names who contributed to her immediately post-ABBA solo albums *Something's Going On* (produced by Phil Collins, songs by Bryan Ferry, Rod Argent and Russ Ballard) and *Shine* (produced by Steve Lillywhite, three tracks co-written by his then-wife Kirsty MacColl). Yet despite healthy sales (three million-plus for the former record's title track single), Lyngstad stepped away from the industry to campaign on environmental issues and wouldn't record again for another decade.

Those periods when music took a back seat are assessed in rich detail by van Drongelen, albeit in prose that's often dry and stilted, as might be expected from someone writing in his second language. Nevertheless, it's a constantly evocative chronicle, bolstered by hundreds of images and archive press cuttings that even her most ardent followers may not have seen before.
Terry Staunton



Rock On Film – The Movies That Rocked The Screen

Fred Goodman
★★★
Running Press, £29.99
ISBN 9780762478439, 278 pages
Solid study of when music and Hollywood collide
Rock On Film serves up 50 short profiles of some of US critic Fred Goodman's favourite examples of rock's frequent flirtations with the silver screen. From early explorations of the thrills'n'spills associated with rock'n'roll (*The Girl Can't Help It*, *Jailhouse Rock*, *A Hard Day's Night*) to modern gems (*This Is Spinal Tap*, *Almost Famous*, *Inside Llewyn Davis*), and with well-chosen oddities along the way (*...The Fabulous Stains*, *Beware Of Mr Baker*, *Smithereens*). Goodman also throws in concise summaries that act as bonus recommendations, a chance for him to cast his net wider than the usual suspects.

It's hard to argue with many of Goodman's choices, but this is more of a primer than an in-depth guide and there's little he can say about, say, *The Last Waltz*, in the space allocated that most *RC* readers won't be able to recite in their sleep. Still, as an introduction, it works well enough.

Most interesting are the clutch of interviews with filmmakers – Cameron Crowe, Jim Jarmusch, Penelope Spheeris, Taylor Hackford and John Waters – along with the witty foreword from Michael Lindsay-Hogg. *Jamie Atkins*

Dreamworld: The Fabulous Life of Daniel Treacy and his band Television Personalities

Benjamin Berton

★★★★

Ventil Verlag, £23.99

ISBN 9783955751784, 264 pages

Captivating biog of Television Personalities leader

Dan Treacy remains one of pop's most revered cult figures, inhabiting a surrealistic *Billy Liar*-type fantasy world where truth is often stranger than fiction. From the pasty teen carrying out odd jobs for Jimmy Page and Bob Marley, he formed his own band at 17, the Television Personalities, employing punk's DIY ethic in a novel way, namedropping and utilising obscure reference points from pop culture with a starstruck naivety that couldn't camouflage his band's musical incompetence. The eye-catching artwork appealed to those in the know as he and his bandmates learned to play, and they became a vital influence upon the UK's indie scene. Author Berton charts the rise and fall of Treacy's mercurial talent, delighting in tall tales such as his doomed bid to kidnap Paul McCartney, from whom he hoped to obtain the secrets to successful songwriting. Fittingly, perhaps, Berton himself drifts freely between fiction and reality through a series of interludes or imaginary conversations undertaken with Geoffrey Ingram, Murray Melvin's Wilde-ish textile designer from *A Taste Of Honey*.

The story is a tragi-comic one, although Treacy's descent into drug use and subsequent imprisonment is handled well, and even if a little is lost in the translation of the text from French, the author certainly succeeds in nourishing the enigma. *Johnnie Johnstone*

Hungry Beat: The Scottish Independent Pop Underground Movement (1977-1984)

Douglas MacIntyre and Grant McPhee with Neil Cooper

★★★★

White Rabbit, £20

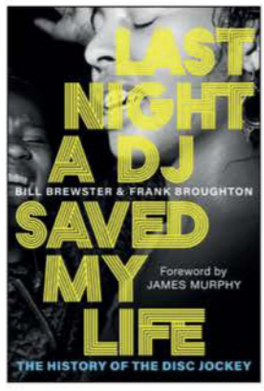
ISBN 9781399600248, 448 pages

Rediscover a golden era you might not know existed

Anyone unfamiliar with the period this comprehensive and exciting oral history covers might be more familiar with the labels it tracks. One is Alan Horne and Edwyn Collins' Glasgow-founded Postcard Records, well-trodden in retrospectives before, but never in quite this detail. The other is Bob Last and Hilary Morrison's enigmatic Edinburgh imprint Fast Product, which promoted locals Fire Engines and the Scars, and was responsible for early releases by The Human League and The Mekons.

The bulk of this book comes from interviews by McPhee for his 2015 film of the era, *Big Gold Dream*, and they've been filled out by the book's coordinator Douglas McIntyre, who's run Scottish indie label Creeping Bent since the 90s, and Edinburgh-based music writer Neil Cooper. Split into one chapter for every year in the subtitle, the words captured here add up to a dense and comprehensive history of a cultural wave which reached way beyond Scotland.

The introduction lists 73 interviewees, including members of those bands above, Postcard's Orange Juice, Josef K, Aztec Camera and The Go-Betweens, and assorted bystanders including Alan McGee, Clare Grogan, *NME*'s Paul Morley, Joy Division and the Pastels. It's especially pleasing to see the reclusive Last in there, one of the great indie Svengalis, who thrilled at Rough Trade's decision not to stock The Mekons on the grounds of sheer musical competence; it was "the correct wrong thing for them to say… the perfect kind of tension and irony". *David Pollock*



Last Night A DJ Saved My Life

Bill Brewster and Frank Broughton

★★★★★

White Rabbit, £30

ISBN 9781474625593, 832 pages

The essential tome on club culture, now updated

This revised edition of what is surely a contender for the definitive book about dance music ever written contains an opening tribute to Andrew Weatherall. Club writers Brewster and Broughton remind us of his maxim that DJing is "a series of beautiful, totally futile gestures" – yet "futile" feels inapposite here, because the authors' work reminds us club culture is a subset of popular music with its own immense, transformative social history.

In the new introduction, LCD Soundsystem leader James Murphy tells us of his conversion from tribal indie kid to dancefloor devotee in the late 90s through two Road to Damascus experiences: hearing David Holmes DJ and reading this book on its original 1999 publication. He and his friends were no longer self-declared "renegade geniuses", but part of "a long and beautiful tradition of evangelists, hosts, caretakers, maniacs…"

This latest update sees the authors trying to "snaffle all the extra wisdom that didn't exist in 1999". Partly the march of time has allowed them to improve on perfection, with densely researched but intensely readable forays into history and genre – from Northern soul and disco to hip hop and acid house – now joined by views into the era of the arena superstar DJ and the democratisation and/or oversaturation of USB technology. Yet important cultural changes have also been made, emphasising the role of female DJs and calling out historical abuse where necessary. An enduring testimony that rhythm is life. *David Pollock*

Soul Survivor

P. P. Arnold

★★★★

Nine Eight Books, £22

ISBN101788705785, 384 pages

Soul legend's page-turning, tell-all memoir

For those seeking a vivid portrait of the London music scene in the late 60s and early 70s, then this colourful, warts-and-all autobiography, bursting with copious tales of sex, drugs and rock'n'roll, should hit the spot. But the book's much more than a love letter to the Age Of Aquarius' hedonistic tendencies, functioning as a cautionary tale that doubles as an exposé of toxic masculinity and racism. The daughter of a God-fearing upholsterer who beat his children into submission, Arnold got pregnant at 15 and then endured an abusive marriage. She found temporary salvation at 17 in Ike and Tina Turner's soul revue, only to become a victim of Ike's tyrannical personality and predatory sexuality. Defecting to England in 1966 at the encouragement of Mick Jagger brought her freedom, but ultimately, it came with a high price, as a trail of failed romantic relationships, family upheaval and poor business decisions all proved. An engaging narrator, Arnold isn't afraid of sobering self-scrutiny; she owns up to her many past mistakes and tells her life story with an adroit blend of pathos, self-deprecating honesty and occasional wry humour. It's occasionally shocking and even heart-wrenchingly tragic in places but ultimately the book's tone is a triumphant one; of stoic survival in a cutthroat industry that takes no prisoners. *Charles Waring*

This Band Has No Past: How Cheap Trick Became Cheap Trick

Brian J. Kramp

★★★★

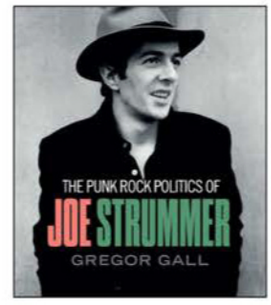
Jawbone Press, £14.95

ISBN 9781911036876, 408 pages

Going in deep on the influential rock-pop titans

Despite casting a shadow over a whole generation of bands, surprisingly few books have been written about Cheap Trick, until recently. In 2020, Doug Brod's stellar *They Just Seem a Little Weird: How Kiss, Cheap Trick, Aerosmith, And Starz Remade Rock And Roll* explored their rise in a broader context. With *This Band Has No Past…*, Brian J Kramp goes several fathoms deeper, meticulously charting the members' lives from birth to the breakthrough of *At Budokan*. Krampf skilfully constructs a gripping linear narrative that reads like a documentary, unearthing a wealth of local, national and international press quotes, interview snippets, review fragments, rare photos, set lists (from bar band days through the first three album/tour cycles), and weird fan mail, shading in a vivid backdrop of post-war American history and culture.

The natural development of Cheap Trick's genre-blending sound, unique humour, and unmistakeable image unfolds naturally, through gigs in violent dives with flatulent blues legends, and at flaky festivals, underpinned by their resolute individuality and tenacious work ethic. Original drummer Bun E Carlos heads an impressive cast of eyewitnesses (original vocalist Randy Hogan, members of pre-Trick outfits) to all the major events, and Krampf's infectious love of the band is balanced with myth-busting objectivity. *Rich Davenport*



The Punk Rock Politics Of Joe Strummer

Gregor Gall

★★★★

Manchester University Press, £16.99

ISBN 9781526148988, 291 pageS

An in-depth look at the Clash frontman's views

As you can glean from the publisher's notes, this book takes an academic approach to its analysis of the politics of Clash frontman Joe Strummer. And, of course, this is as you would expect from author Gregor Gall, who is a visiting professor of Industrial Relations at the University of Glasgow and the University of Leeds.

Gall says that, when Strummer died on 22 December 2002, the *Guardian* claimed he was the "political inspiration for a generation…the political conscience of punk… punk's rebel with a cause", while the *Telegraph* called him "the political voice of punk… the punk movement's voice of anti-Thatcherism". As this book demonstrates, that last quote is especially telling.

In his introduction, Gall states that "the particular line of investigation for this study is about political change and, specifically, about Strummer's impact on influencing and advancing left-wing politics within people's worldviews".

Strummer's politics were broadly socialist, but he was frequently self-contradictory, and given to extreme views. Like many, his interest in politics was first awakened in 1968 by the Paris uprising and the Vietnam war, and so began his life-long exploration of socialist politics, often in sympathy with more extreme groups. A fascinating and complex read. *Shane Baldwin*

DVDs

Lawrence Of Belgravia

★★★★★

BFI (Blu-ray, digital)

Brilliant portrait of an indie maverick

Whether one views Lawrence (Hayward) as a deluded self-mythologising misanthrope or as pop star, aesthete and visionary, Paul Kelly's unflinchingly honest portrayal of the singer remains utterly compelling. Occupying a council flat in Belgravia in the 90s (hence the title), Lawrence appeared to be on the cusp of a long-awaited commercial breakthrough with Denim, but encountered instead mental collapse, drug abuse and homelessness when success failed to materialise. Kelly neither avoids nor sensationalises that reality but his naturalistic approach still occasionally makes for uncomfortable moments, such as his subject standing on top of his kitchen sink peeling through the pages of an erotic photo journal, to the accompaniment of Go-Kart Mozart's Mandrax For Minx Cats.

Yet nothing feels voyeuristic in *Lawrence Of Belgravia* and throughout Lawrence comes across as acutely self-aware, occasionally self-deprecating, routinely displaying warmth to everyone around him. If to some viewers he might seem an OCD-ridden eccentric, a more sympathetic reading might be of a genuine star who has been thwarted at every turn by incidences, coincidences and regularly finding himself out of sync with the prevailing zeitgeist. Originally released in 2011, this Blu-ray edition includes hilarious samples of Lawrence's poetry and house rules, a feature-length audio commentary with the director, some deleted scenes and a Q&A session from the 2011 London Film Festival. Unmissable.
Johnnie Johnstone

Neil Young & Promise Of The Real

Noise & Flowers

★★★★

Warners 0093624883104 (Blu-ray, Blu-ray/2LP/CD)

The Archives Performance Series hits 2019

When his manager and friend Elliot Roberts died at the age of 76 in 2019, Neil Young lost the one constant in his career. With his nine-date European tour just two weeks away, Young decided to approach each show as a memorial service to honour Roberts and their 50-year relationship working together. *Noise & Flowers* documents that tour, available as a live album or concert film. Or both, should you plump for the box set.

They're not messing about, racing out of the traps with fiery versions of Mr Soul and Everybody Knows This Is Nowhere. A heavy and tempestuous Alabama followed by a turbo-charged Throw Your Hatred Down are early highlights of *Noise & Flowers*, with Young summoning a righteous fury that the band feed off. Likewise, a fantastically energetic Rockin' In The Free World has a rocket up it, to Young's obvious delight. Touching takes on Comes A Time and From Hank To Hendrix provide respite from the onslaught before an epic On The Beach provides the stoner rock centrepiece of the set.

Promise Of The Real, the California roots rockers featuring Willie Nelson's son Lukas, make perfect sense as Young's band of choice for a career-encompassing set like this, offering consistent backing that might not reach the ragged heights of the best Crazy Horse but proves their ability to handle the more subtle side of Young's catalogue.

The show ends with an enormously affecting one-two – a strident Winterlong followed by the brutal cacophony of Fuckin' Up. Elliot Roberts would've been proud. *Jamie Atkins*

Keenly Felt: Lawrence goes crate-digging in the film about his life

Phil Lynott: Songs For While I'm Away

★★

Universal Music (Blu-ray, DVD)

Documentary on an Irish icon focuses on the music

The cinema release of *Songs For While I'm Away*, a documentary on the life of late Thin Lizzy mainman Phil Lynott, was scuppered by the pandemic. It's since aired on the BBC, which might well have reduced its sales potential, so it has been paired here with footage of his band playing to a wildly enthusiastic crowd outside Sydney Opera House in 1978.

The programme got Lynott's family onside by ignoring the drug addiction that claimed his life, concentrating on the lighter side of his personality. Critics would say this therefore only tells part of the story, and it's also true the music itself remains disappointingly under-analysed. The transformation from the one-hit wonders of Whiskey In The Jar to the steamroller rockers of Jailbreak and beyond deserves mention, as does the sad descent into heavy metal.

The Sydney show boasts remastered sound and cleaned-up visuals from its VHS origins, plus, excitingly, five previously unseen performances. These are not of the highest quality, so can be viewed separately or in sequence. There are minus points, too: an over-active Gary Moore sends Lynott over the top with his rabble-rousing, while the absence of sticksman Brian Downey is regrettable. Nevertheless, a bonus.
Michael Heatley

Black Stone Cherry

Live From The Royal Albert Hall... Y'All

★★★★

Mascot M76552 (Blu-ray/2CD)

Show-stopping performance captured for posterity

Back in October 2007, Black Stone Cherry played their first tour of the UK, and were amazed to be able to fill clubs that would accommodate half the total population of their home town in Kentucky. Only the most churlish could begrudge this hard-working quartet their success, and 14 years later, on 29 September 2021 – the year of their 20th anniversary – they wrapped up their most recent UK trek with a show at London's Royal Albert Hall.

Black Stone Cherry have always been an exciting band to watch, and this lovingly made document of such a prestigious gig really does capture the excitement of the show as well as the camaraderie of guitarist/vocalist Chris Robertson, guitarist (and Duracell bunny) Ben Wells, drummer John-Fred Young and recently recruited bassist Steve Jewell Jr.

If there's a downside, it's that the concert footage has been punctuated by interviews, backstage shenanigans and snippets from the rest of the tour, which break the flow. But the footage is beautifully shot and extremely well edited, giving an excellent front-of-house view of proceedings, and the setlist doesn't skimp on the excitement, either – the crowd-pleasing Blame It On The Boom Boom and the more introspective Things My Father Said being just two gems among many.
John Tucker

Singles

Hefner *Steve Lamacq Session 24.03.99 Precious 014*
You can learn more about life in an indie band from reading Darren Hayman's notes to this record than you will anywhere else: the contrast between being indulged in a BBC studio to their gritty everyday existence is sharply drawn. I'd snap up this double 7" EP for that sleevenote, but there's fine music, too: Hayman wailing though The Weight Of The Stars, a poetic tale of a one-off romantic encounter and facing your feelings about it afterwards; the shortcomings revealed in Hymn For The Things We Didn't Do; in the same vein, Every Little Gesture, numerous personal details noted in the lyrics, establishing Hayman as a master of body language as a maudlin violin squeaks in the background, barely noticed at first. There's also a cover of Jonathan Richman's To Hide A Little Thought, the original indie iconoclast reborn through these admirers. God, 1999 is 23 years ago now: before 9/11, Lehman Brothers, the Pandemic; we're older and stupider now. Time flies when you're enjoying yourself, and you will be, playing this.

The Times I Helped Patrick McGoohan Escape/Theme From Dangerman; Big Painting *Optic Nerve ON 409*
1982 recordings from the Artpop! label band fronted by Edward Ball, ex-Television Personalities. It's fixated on *The Prisoner,* reflecting early indie's fixation with mid-60s matters, just as a lot of current bands appear obsessed with the music of the early 90s. It's all rather amusing, opening exactly like Keep On Running and using Identikit descending 60s chords to tell a tale of, well, helping Patrick McGoohan escape. There's even a thundercrack at the start, plus some just-about-passable impressions of *Prisoner* dialogue... oh, for a sampler! Very scatty mod gear. They tackle Edwin Astley's theme from the show that made Mr McGoohan famous – the chords sound simplified to me – and just to show they're serious, too, the alluring Big Painting completes the EP with a gorgeous splash of multicoloured powerpop. White vinyl; a penny farthing and massive bubblegum ball are not included.

David Bowie *The Arsenio Hall Show EP Rocks Lane CLIFF 12 EP 09*
Further Bowie broadcast material, the gift that keeps on giving, this time drawn from one of the key US chat shows of its big-jacketed era, captured in May 1993. Dangerous David is in good form here: Jump They Say is an incredibly raucous noise with soaring sandpaper sax and a hurtling disco beat. Black Tie White Noise features R&B star Al B Sure, who complements Mr Jones perfectly, and Pallas Athena is similarly locked into a modern R&B groove with Bowie blowing alto sax throughout, joined by tearful muted trumpet à la Miles Davis for the tune's fin gnarl lay. The sound is fine on this 12", the performances are fiery, and we also get our changeling superstar being interviewed by Mr Hall.

East Village Back Between Places/Violin *Optic Nerve ON 309*
Originally a Sub Aqua label 12" from '88, making an amended debut on 7", with the A-side present in an unreleased alternate mix and the B-side the original recording of a tune later issued in different form. East Village's name makes you think of NYC hipsters but they probably meant an actual village: they're from the rural town of Princes Risborough. A proper rock'n'roll hotbed? I should coco. Just as British bands were getting on the groovy train, our yeoman Villagers stuck to their indie guns and jangled through Back Between Places, a ringing, singing tree of a track, guitars and vocals reverberating warmly, the production by God-knows-who filling your room even if the lyrics are hard to catch. Violin is pretty much more of the same, and resists the temptation to deploy the instrument of the title on because it seemed to ask for it. Tons of atmosphere; nostalgia central for a particular generation. As with all Optic Nerve releases, the packaging is super, with cute extras: they are making cults of themselves among some adoring collectors.

The Chesterf!elds Our Songbird Has Gone/Girl On A Boat *Mr Mellow's Music MMM 002*
Just as you're thinking, "Wot, another vintage indie catalogue being trawled?" along comes a *new* record from a veteran band, Yeovil's The Chesterf!elds (not to be confused with Chesterfield's The Yeov!ls). Here's where we get serious, because it tackles no trivial topic: it's a tribute to the band's Dave Goldsworthy, killed in a hit-and-run accident nearly 20 years ago. His loss is still keenly felt as the spirit and heart put into Our Songbird Has Gone makes plain. It's no dirge, however, celebrating his life through his achievements and the bands he loved, mentioning the postman delivering his songbook and his drawings, post mortem, poignant reminders of somebody who had music in his blood just as you and I have. The handsome wraparound sleeve lists the bands touched on in the song, a reminder of the milieu in which this belongs. Girl On A Boat, from 2016, has a touch of early Sm*ths, bopping along happily. A new Chesterf!elds' album's on its way: it'll be a good 'un if it's like this.

Heron *Bye And Bye* EP *Trading Places TDP 12901*
One of the fascinating things about Dawn records was its willingness to release EPs in an era when they were pretty passe. This EP from 1971 is a case in point, now reissued on 12", presumably to fatten up the sound a bit. It's worth fattening, too; the title track has heaps of energy throbbing in it and that's surely a breakbeat being thumped out at the bottom of it. Ooh, beats from a "folk" band! Through Time has a melancholic intimacy, last night's roaches still littering the ashtrays, yawns in the mirror, mould lining the bathroom grout; it shakes off that vibe and picks itself up to face the day. Dylan's Only A Hobo is performed faithfully but with a melodic warmth all its own (even the harmonica resists Bobster's honking style). I'm Ready To Leave is time spent out of gear, or possibly on good gear, looking at the trees and weather. This is agreeably rough-edged folk-rock with an organic, idle feel that Mumford And Sons could not even dream of, and brings back the hippie early 70s, college courses completed, benefit forms filled in, wondering where life will settle and what you will become, if anything. One of the things one member will become is GT Moore of Reggae Guitars semi-fame. You wouldn't twig that by listening to this musty gem, that's for sure.

Foo Fighters Making A Fire (Mark Ronson Re-version)/Chasing Birds (Preservation Hall Jazz Band Re-version) *Roswell/RCA 194399 222577*
Two tracks from 2020's *Medicine At Midnight* are reworked for single release. Instead of the roaring flames of the album cut, Making A Fire becomes a conga-patting, partly acoustic Southern rock y'all wossname under Mark Ronson's knob-fingering, sounding a tad like Primal Scream with a big butch bloke out front. The Preservation Hall Jazz Band makeover of Chasing Birds dispenses with the original's mellow summer-on-the-grass feel, replacing it with the New Orleans' marching band vibe PHJB conjure up with some ease. It reminds me of Hackney Colliery Band's splendid version of No Diggity, but less funky. Mr Grohl's voice is more malleable than we thought, as he sounds fine in this setting. Next month: Nirvana meets Kenny Ball's Jazzmen. Sarcastic, I know, and undeservedly so, because this is pretty decent; I am just not sure what it's, like, *for*?

Hurrah *David Jensen Session 08.12.82 Precious 016*
Hmm, how come David 'Man' Jensen sessions ain't acknowledged as vital to bands in the same way P**lie ones are? Discuss. This double-EP quartet of songs from a Newcastle, er, quartet, best known for a series of Kitchenware singles, goes some way towards reminding us that other outlets for struggling rag-tag bands were available. Not that Hurrah sound like they're struggling: Hip Hip is appealing, harmony-drenched joy with producer Buffin pumping up David Porthouse's bass and letting it fill the space between Damien Mahoney's popping drums and those guitars and voices way up top. That bass comes into its own on the 6/8 time Saturday's Time, for my money the standout here, which shows real inventiveness on the part of writer Paul Handyside and evokes busy city life. This Boy is sung by Taffy Hughes with an appealing vulnerability, and Paul Handyside's delicate, Dear Prudence-quoting Lonely Room was the best song about young people feeling isolated since The Members' Solitary Confinement. Blimey, Hurrah were proper good, but as the self-penned sleevenotes make plain, their dreams of finding fame through this visit to a London that didn't match their fantasies did not come true. But what they achieved that day was definitely worthwhile...

Eddie Bo Our Love (Will Never Falter)/ Lucky In Love *Blue Jay BLUEJAY 157*
Decades ago, I spent a night and a morning in New Orleans. The air smelt of this delightful record. Eddie Bo may be best known as a king of clattering funk, and you can hear its genetic material here, but fundamentally, this is delicious soul. For a funklord, Mr Bo can really sing. Our Love finds him confidently chatting you up at times, then coming over like a nightclub nightingale at other moments. On the flip, his vocal lines are echoed by the horns and he's so happy he even quotes from Zip-A-De-Doo-Dah. Handclaps push the tune along but you barely notice them, so arresting is the fella out front. Bo-yootiful.

Ian McCann
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Casbah Records – 'Open every day from 10.30am to 6.00pm. Come with me to the casbah where you'll find a fab selection of s/hand/new vinyl, new CDs, DVDs, books and memorabilia. Most genres catered for in south-east London's coolest shop! key areas: classic rock, soul, punk and indie.' **320-322 Creek Road, Greenwich, London SE10 9SW.** Tel: 0208858 1964. tony.davis@ntlworld.com www.casbahrecords.co.uk

Collectors Record Centre, Guildford – 'Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience.' **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

Cruisin' Records – 'Open Monday to Saturday 9am–6pm. Established for over 25 years, we stock back catalogue CDs of all genres. Specialising in 50s/60s, Rock'n'Roll and Prog & music and film DVDs. We buy and sell vinyl, CDs & DVDs.' **132 High Street, Welling, Kent DA16 1TJ.** Tel: 0208 304 5853. john@cruisin-records.fsnet.co.uk

Electric Palace Records – 'Situated in the heart of Tenterden, our store is designed around providing our customers with an engaging, unique experience. We love great music and embrace everyone's individual preferences.'**1 The Fairings, Tenterden, Kent, TN30 6QU.** Tel: 07775562447 Email: eprtenterden@gmail.com

Grammar School Records – 'We stock 25,000 LPs, including 8,000 soundtracks, 5,000 classical, 12,000 rock, pop, jazz, folk, blues, country, easy, reggae, spoken, plus 20,000 45s, 1000s of CDs, DVDs, 78s, 8 tracks, dealer discounts.' **The Old Grammar School, High Street, Rye, East Sussex TN31 7JF.** Tel: 01797 222752. sales@backtrackrye.com, www.grammarschoolrecords.com

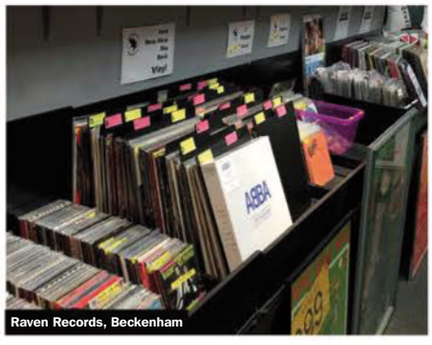
Helter Skelter Records – 'Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.' **44 The Hornet, Chichester, West Sussex PO19 7JG.** Tel: 01243 771744.

NEW **Intense Records** – 'Chelmsfords only independent record store selling New & 2nd Hand Vinyl & CD's all genres catered for Rock, Pop, Indie, Dance & more & DJ & Hi-Fi equipment.' **33/34 Viaduct Road, Chelmsford, Essex CM1 1TS** www.intenserecords.com Tel: 01245347372. email: enquiries@intenserecords.com

Merlin Records – 'POP, ROCK, SOUL, BLUES, JAZZ, PROGRESSIVE, REGGAE, PSYCHEDELIC.' **857 Green Lanes N21 2RX.** Tel: 0208 364 2380.

Music Mania – 'Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton.' **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489. mobile: 07912664576. email: help.musicmania@gmail.com

Not Just A Record Shop – 'Vintage vinyl store, all genres, large stock of new and second-hand vinyl, CDs and DVDs from £1. We also specialise in retro new and old items, new vinyl added most days, we also buy! Open 7 days a week, Mon-Sat 10-6 and Sunday 10-5.' **141 Seaside, Eastbourne, East Sussex BN22 7NN.** Tel: 01323 730037. sumer110@hotmail.com


Raven Records, Beckenham

On Broadway – 'Open Weds to Sunday 12–6. We stock R'n'B, R+R, Blues, indie, power Pop, Soul, Northern, Garage, Funk, Reggae, Mod, Latin & Boogaloo on 7"/12" LPs at competitive prices. On vinyl & CD thousands of 7" from 50s – 80s.' **161 Dawes Road, Fulham, London SW6 7EE.** Tel: 0207 385 6593. vinylphonic@googlemail.com / www.onbroadway161.com

Out On The Floor – 'From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that's what we do.' **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Rarekind Records – 'New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.' **104 Trafalgar Street, Brighton BN1 4ER.** Tel: 01273 818170. music@rarekindrecords.co.uk / www.rarekindrecords.co.uk

Raven Records – 'Specialise in PUNK/ ROCK/ INDI : Sell Vinyl, CDs DVDs and memorabilia.' **EST. 1988 Raven Retail LTD 74 Bromley Road, Beckenham Kent BR3 5NP** / Tel: 0208 658 0131. E-mail : sales@ravenretail.co.uk; FACEBOOK : Raven Retail LTD

Rock Bottom Records – 'Rock Bottom Records – 37 years old & continuing to sell CDs/DVDs/LPs/Singles/Books and Mugs. Both new & pre-owned. Open 10-5 Mon–Sun (except weds). Come down to see us!' **37-38 Harbour Street, Whitstable, Kent CT5 1AJ.** Tel: 01227 277438. mikehoare06@aol.com

Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene – 'A large selection of 1000s of vinyl LPs and singles from all genres, psych, folk, jazz and beyond. New stock priced daily, dealers please call for details of our excellent bulk purchase rates, collections bought and sold, records always wanted. All genres and budgets catered for.' **125, Pinner Road, Oxhey, Watford, Herts WD19 4EJ.** Tel: 01923 800635. julianleighsmith@hotmail.com / www.secondscene.co.uk

Shaks' Stax of Wax – 'Stocking all genres of used LPs, 12"s, 7"s, CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there's something for everyone. There's also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm.' **54 Old London Road, Kingston Upon Thames,Surrey, KT2 6QF.** Tel: 0208 546 4422. info@shaksstaxofwax.com.

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **34-35 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Slipped Discs – 'New and used vinyl, quality CDs and collectible cassettes. Slipped Discs is located within Cobblestone Walk, which houses a large collection of independent shops and a 16th-century Tea House.' **Unit S 74 Cobblestone Walk, 74 High Street, Steyning, BN44 3RD.** Tel: 07852924601 slippeddiscssteyning@gmail.com

Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

NEW **Sugarbush Records** – '20,000+ records, mostly collectable and preloved Lps, 12" & 45s. Also new Indie & Psych on Lp..Open Thursdays / Fridays & Saturdays. Records purchased, any size collection' **2 London Rd Tunbridge Wells, TN1 1DQ.** Tel: 07514 441 939 / www.sugarbushrecords.com sales@sugarbushrecords.plus.com

The Little Record Shop – 'Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000s LPs & 45s. Rare records too. 95% Second-hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop.' **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

Vinyl Collectors & Sellers – 'Mail order since 1999, we have a quality selection of vinyl & memorabilia within Beulah's large vintage store, pop in for a browse, coffee & cake. Open 10-4, seven days a week.' **Vinyl Collectors and Sellers, Unit 11, Cross Keys Arcade, Queen Street, Salisbury, Wiltshire SP1 1EY** Tel: 07872105502. paul@vinylcollectorsandsellers.com www.vinylcollectorsandsellers.co.uk

SOUTH WEST

NEW **Clocktower Music** – 'Preowned vinyl all styles and types of music, bought, sold & traded.' **Unit 10a, St. Michael's Estate, St Michael's Ln, Bridport DT6 3RR.** Tel: 01308 458077. www.clocktowermusic.co.uk / Open Wed to Sat 10am - 5pm

NEW **Clocktower Too** – 'New vinyl, CDs and Music Memorabilia' **35a South St, Bridport DT6 3NY.** Tel : 01308 458077 / Open Mon, Wed, Fri, Sat 10am to 3pm www.clocktowermusic.co.uk

Forest Vinyl – Selling pre/loved and new vinyl from our stock of over 30k LPs and singles of all genres at our friendly, spacious shop in Cinderford. Opening times: Tues - Sat 11am – 4pm **Unit 24, Forest Vale Industrial Estate, Forest Vale Road, Cinderford, GL14 2PH.** Tel: 01594 825901 / info@forestvinyl.co.uk / www.forestvinyl.co.uk

Phoenix Sound – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-6 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **Unit 1, St Nicholas Market, Bristol BS1 1HQ.** Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independant music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Vinyl Coffee – 'Independent record and coffee shop in the heart of Kettering town centre, Northamptonshire. Stockists of new and pre-loved vinyl, fine coffee and cake'. **12 Market Street, Kettering NN16 0AH.** Tel: 01536 529869. www.vinylcoffee.co.uk / enquiries@vinylcoffee.co.uk

Vinyl Lounge – 'North Notts independent record shop selling new and second hand vinyl, plus CDs, accessories, Northern Soul 7", RSD and illy coffee/snacks. We buy your vinyl too.' **4 Regent St, Mansfield, Nottinghamshire NG18 1SS.** Tel: 01623 427291. vinyllounge.mansfield@gmail.com

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

Mudshark Records – 'Mudshark Records stocking new and thousands of second hand vinyl and CD's. Most genres, rock, jazz, psych, punk, reggae, disco, funk.' **128 High Street, Bangor, Gwynedd LL57 1NT.** Tel: 01248 372407/07887535945.

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Better Daze – 'Original vinyl-only record shop in the Yorkshire Dales. Thousands of LPs and singles from 50s to 90s, with collections arriving each week. Plus Juke Box hire and a selection of Juke Boxes for sale.' **Zetland Street, Northallerton, North Yorkshire DL6 1NA.** Tel: 01609 781383 / 07852419937. better.daze@virgin.net / www.betterdaze.co.uk

Five Rise Records – 'Located near the historic 5 rise locks in Bingley, buying and selling new and used vinyl and serving fresh coffee.' **30C Park Road, Bingley, BD16 4JQ**. Tel: 01274 512867 / Web: www.fiveriserecords.co.uk

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Kingbee Records – 'Huge selection of second hand records and CDs. Specialise in Soul, Reggae, Punk, Indie, Jazz, Blues, Sixties, Rock etc on 7" and 12" & LP.' **519 Wilbraham Road, Chorlton-cum-Hardy, Manchester M21 0UF.** Tel: 0161 860 4762. kingbee.records@yahoo.co.uk / www.kingbeerecords.co.uk

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG**. Tel: 01472 351125. replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.ukwww.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **55 Chesterfield Road, Meersbrook, Sheffield S8 0RL.** Tel: 07521 450111.contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes. **457 West Derby Road, Tuebrook, Liverpool L6 4BL** Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

Shop Of The Month: Mudshark Records – Bangor

We're talking this month to **Jeff Hopson**, owner of Mudshark Records. With a local student population among the regulars at his multi-genre shop, he offers some interesting observations about record retailing in 2022 to **Steve Burniston.**

Tell us about the shop's history and the music you sell.
The shop opened in 2012, mainly from persistent encouragement from a friend who owns VOD Music in Mold. I had done many record fairs with Colin over the years and the fairs he organises are brilliant. Although I've always been a music lover, so much was learnt at this time; there was always great camaraderie among the stall holders. The range of music that we sell is rock, indie, reggae, jazz, soul & funk, blues, electronica, dance and even some classical.

How does the local student population influence what sells in the shop?
The student population is very interesting, you never know what they're going to buy. The University has a fantastic Music and Media department and many of the students are very knowledgeable, recommending music to me that I wasn't aware of. I do the same. Only the other day a student recommended Nils Frahm, who I wasn't aware of. I now find myself listening to it all the time. This is the thing about music: we're always discovering new stuff. I'd say students would buy almost anything, as long it was interesting.

What are the main changes in record retailing that you've seen in recent years?
Even though we're tempted by lavish box sets and new limited editions, I find my customers will always go to the second-hand 'Just Arrived' section, looking for that elusive item they've been looking for for ages. It's great when they find it and see their reaction. As for changes in the industry, I feel the profit margins for new vinyl for small independent shops is getting smaller. Personally, I'm leaning more towards the second-hand market; it's far more interesting as you never know what you're going to come across.

What genres and artists are becoming more/less popular with your customers?
I think the 60s era, apart from The Beatles and the Stones, is on the decline; I guess we have lost a section of the buying public. Many, not all, have sold their music collections to gain that extra space at home. It's the younger generation who are buying the latest releases, especially indie bands. Stone Roses and Oasis still sell in large amounts, as do Fleetwood Mac, Nirvana, and Pink Floyd's *Dark Side.*

And what is the most interesting rare record you've sold in recent months?
Freedom – *Through the Years* (Vertigo 6360 049). A friend of mine gave me a copy of this album and it was given to him by Bobby Harrison of Procol Harum, Freedom, Snafu etc. My friend used to knock about with Bobby in the 60s and 70s and remained friends until Bobby recently passed away. It's a great album.

Name one elusive rare record you'd love to get for the shop.
The most elusive rare record I would love for the shop would be Dark – *Dark Round The Edges*. I certainly wouldn't mind *Dark Side Of The Moon* on solid blue triangle. I've had this in the shop in the past – it was immaculate with original posters and stickers. When I sold it, I thought I may never see another one in that condition again. Maybe one will come along or mysteriously Dark may turn up. You never know.

Mudshark Records, 128 High Street, Bangor, Gwynedd LL57 1NT. Tel: 01248 372407

TNT Records Ltd – Independent vinyl record shop in the Lake District, supplying all genres and open 7 days. New releases and new reissues including limited edition. Music merchandise and listening rooms available. **86 Duke Street, Barrow in Furness, Cumbria, LA14 1RD.** Tel: 07428171256. info@tntrecords.co.uk

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

NORTHERN IRELAND

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071. vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **131B W. Water Street, Santa Fe, NM 87501, USA.** Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287** Tel: +61 40010583 Email: mitchel@hissandcrackle.com / www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: OCTOBER 2022 (on sale 8 SEPTEMBER)

Deadline for submitting adverts (Listings & Classified): Monday 15 AUGUST

Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com

(Postal address: Record Collector Listings, Diamond Publishing Ltd, 7th Floor Vantage London, Great West Road, London, TW8 9AG)

Following issue: NOVEMBER 2022 (on sale 6 OCTOBER) Deadline: Monday 12 SEPTEMBER

GOLDEN OLDIES SET SALE

Write to: DAVE SANDERS, 25 YORK CLOSE, WHITEHILL, BORDON, GU35 9PX.
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SINGLES

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DONOVAN, Turquoise (Pye 7N15984)	EX	4.50
HAROLD DORMAN, Mountain Of Love (Top Rank JAR357)	M	17.50
CHARLIE DRAKE, Mr. Custer (Parl. R4701)	EX	3.50
DREAMS, I Will See You There (United Artists UP2249, Demo)	EX	30.00
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GARY EDWARDS, The Method (Oriole CB1717)	EX	7.50
ELECTRIC EXPRESS, It's The Real Thing (Atlantic 2091165)	EX	8.50
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MAUREEN EVANS, I Love How You Love Me (Oriole CB1906)	M	6.50
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FARON'S FLAMINGOS, Do You Love Me (Oriole CB1834)	VG	8.50
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FIVE EMPREES, Little Miss Sad (Stateside SS470, Demo)	EX	17.50
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WAYNE FONTANA, Its Just A Little Bit Too Late (Font. TF579)	EX	5.50
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ERNIE FREEMAN, Raunchy (Tri-London HLP8523)	M	15.00
BILLY FURY, Collette (Round Decca F11200)	EX	7.50
BILLY FURY, Nothin' Shakin' (Decca F11888)	EX	8.50
DAVID GARRICK, Dear Mrs. Applebee (Piccadilly 7N35335)	EX	3.50
GENTLE PEOPLE, It'too Late(Col. DB8276, Demo)	M	9.50
DON GIBSON, Give Myself A Party (Tri, RCA 1098	EX	8.50
BILLY FURY, Beyond A Shadow Of A Doubt (Parl. R5658)	EX	30.00
GENE & EUNICE, Poco-Loco (London HL8956)	VG	20.00
JIMMY GILMER & FIREBALLS, Daisy Petal Pickin' (Lon. HLD9827, Demo)	EX	8.50
JAMES GILREATH, Little Band Of Gold (Pye Int. 7N25190, Demo)	EX	7.50
BOBBY GOLDSBORO, Voodoo Woman (U. Artists UP1091)	EX	7.50
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BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166)	M	20.00
LESLEY GORE, It's My Party (Mercury AMT1205)	EX	5.50
CHICK GRAHAM & COASTERS, Education (Decca F11859)	EX	8.50
IAIN GREGORY, Cant You Hear The Beat etc. (Pye 7N15397)	EX	15.00
CAROLINE HALL, Hold My Hand (Decca F13146, Demo)	M	5.50
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JANICE HARPER, Devotion (Capitol CL14899)	EX	6.50
WILBERT HARRISON, Kansas City (Top Rank JAR132)	EX	12.50
TUBBY HAYES, Sally (Fontana TF397, Fs Sticker)	M	20.00
HEINZ & WILD BOYS, Don't Think Twice It's Alright (Col. DB7559)	EX	30.00
HEINZ, You Were There (Decca F11831)	EX	6.50
BOBBY HELMS, Fraulein (Bruns. 45-05711)	EX	6.50
HERMAN'S HERMITS, Show Me Girl (Col. DB7408)	M	3.50
RON HOLDEN, My Babe (London HLU9116)	M	50.00
CHIC HOLIDAY, God Country And My Baby (Coral Q72443)	EX	17.50
MICHAEL HOLLIDAY, Hot Diggity (Gold HMV SCM5273, Pushout Centre)	M	9.50
HOLLIES, Sorry Suzanne (Pael. R5765)	EX	3.50
HOLLIES, Look Through Any Window (Parl. R5322)	EX	4.50
HOLLIES, We're Through (Parl. R5178)	EX	3.50
HOLLIES, Stop Stop Stop (Parl. R5508)	M	6.50
HOLLIES, Soldiers Song (Polydor 2059246)	M	3.50
BUDDY HOLLY, What To Do (Coral Q72469)	EX	7.50
HONEYBUS, A Can't Let Maggie Go (Deram DM182)	EX	3.50
HONEYCOMBS, Is It Because (Pye 7N15705)	M	6.50
HONEYCOMBS, This Year Next Year (Pye 7N15979)	M	7.50
IVORY JOE HUNTER, I'm Hooked (Capitol CL15220)	EX	20.00
HUNTERS, Teen Scene (Fontana H276)	EX	9.50
HUNTERS, The Storm (Fontana H323)	EX	12.50
KRIS IFE, Give And Take (Music Factory CUB3, Demo)	EX	20.00
IGUANAS, This Is What I Was Made For (RCA 1484)	M	35.00
IMPALAS, Sorry (MGM 1015)	EX	9.50
IVY LEAGUE, That's Why I'm Crying (Piccadilly 7N35228)	M	4.50
JAGUARS, Opus To Spring (Impression IMP101)	M	25.00
JAMIES, Summertime Summertime (Fontana H153)	EX	30.00
JAN AND DEAN, Heart And Soul (London HLH9395)	EX	9.50
JAN AND DEAN, Yellow Balloon (CBS 202630, Demo)	EX	25.00
PETER JAY & JAYWALKERS, You Girl (Decca F11840, Demo)	M	12.50
JETHRO TULL, Living In The Past (Island WIP6056)	EX	9.50
JETHRO TULL, Lovestory (Island WIP6048)	M	8.50
KRIS JENSEN, Donna Donna (Hickory 45-1224, Demo)	M	20.00
JOE JONES, You Talk Too Much (Col. DB4533)	EX	9.50
TOM JONES, Little Lonely One (Col. DB7566)	EX	12.50
AMORY KANE, Reflections Of Your Face (MCA MU1036)	M	12.50
MARIA KANE, Love Is Slipping Away (Decca F12184, Demo)	EX	9.50
NELSON KEENE, Keep Loving Me (HMV POP814)	EX	9.50
MURRY KELLUM, Long Tall Texan (London HLU9830, Demo)	M	15.00
JONATHAN KELLY, Don't You Believe It (Parl. R5851)	M	35.00
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JOHNNY KIDD & PIRATES, Feelin' (HMV POP674)	EX	17.50
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BEN E. KING, Amor Amor (London HLK9416)	M	7.50
RAMONA KING, It's In His Kiss (W. Bros WB125)	EX	17.50
KINKS, Tired Of Waiting For You (Pye 7N15759)	EX	4.50
KINKS, Apeman (Pye 7N45016)	EX	4.50
MAJOR LANCE, The Monkey Time (US Okeh 4-7175)	EX	9.50
CURTIS LEE, With All My Heart (Top Rank JAR317 0	EX	45.00
WILMA LEE & STONEY COOPER, Big John's Wife (Hickory 1257, Demo)	M	8.50
LEMON TREE, I Can Touch A Rainbow (Parl R5671)	EX	37.50
JIMMY LENNON, Louisiana Mama (Decca F11825)	EX	25.00
JERRY LEE LEWIS, What'd I Say (London HLS9335)	M	8.50
JERRY LEE LEWIS, High School Confidential (Tri-Lon. HLS8780)	EX	12.50
RAMSEY LEWIS, Cry Baby Cry (Chess CRS8096)	EX	12.50
MARK LINDSAY, Arizona (CBS 4699, Demo)	M	9.50
TERRY LINDSEY, It's Over (President PT232)	EX	9.50
LITTLE ANTHONY, Tears On My Pillow (Tri, London HLH8704)	EX	30.00
LITTLE FRANKIE, Kind Of Boy You Can't Forget (Col. DB7490)	EX	12.50
LLOYDIE & LOWBITES, Pussy Cat (Harry J HJ6660)	EX	6.50
LOCOMOTIVE, Rudi's In Love (Parl. R5718)	EX	12.50
KENNY LYNCH, Up On The Roof (HMV POP1090)	EX	5.50
NEIL MACARTHUR, She's Not There (Deram DM225)	EX	17.50
LONNIE MACK, Memphis (Stateside SS207)	EX	17.50
CARL MANN, Pretend (London HLS9006)	EX	25.00
ERNIE MARESCA, Shout Shout (London HLU9531)	EX	12.50
MARKETTS, Out Of Limits (Warner Bros WB120)	EX	17.50
JOY MARSHALL, When You Hold Me Tight (Decca F11863)	M	9.50
BOBBI MARTIN, Harper Valley P.T.A. (U. Artists UP 2251, Demo)	EX	5.50
HANK B. MARVIN, London's Not To Far (Col. DB8326)	EX	9.50
SAMMY MASTERS, Rovkin' Red Wing (W. Bros WB16)	EX	17.50
SUSAN MAUGHAN, Bobby's Girl (Philips 326544BF)	M	3.50
JOE MEDLIN, I Kneel At Your Throne (Mercury AMT1032)	EX	17.50
ME & THEM, Tell Me Why (Pye 7N15683, Demo)	M	15.00
MIGHTY AVENGERS, So Much In Love (Decca F11962)	EX	15.00
CHUCK MILLER, The Auctioneer (Mercury AMT1026)	EX	9.50
NED MILLER, Do What You Do Do Well (London HL9937)	M	3.50
MOJOS, Everything's Al' Right (Decca F11853)	EX	4.50
ZOOT MONEY BIG ROLL BAND, Star Of The Show (Col. DB8090)	VG	12.50
VINNIE MONTE, Joanie Don't Be Angry (Stateside SS156, Demo)	M	17.50
MOODY BLUES, Fly Me High (Decca F12607)	EX	20.00
MOVE, Brontosaurus (Regal Zono. RZ3026)	M	5.50
CASH McCALL, Many Are The Words (Ember EMBS204, Pc)	EX/M	9.50
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NASHVILLE TEENS, Google Eye (Decca F12000)	EX	4.50
NASHVILLE TEENS, Tobacco Road (Decca F11930)	EX	4.50
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NERO & GLADIATORS, Czardas (Decca F11413, Demo)	EX	12.50
JIM NESBIT, Tiger In My Tank (Vocalion V9241, Demo)	M	17.50
NICE, America (Immediate IM068)	EX	6.50
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DANNY PEPPERMINT, Peppermint Twist (London HLL9487)	M	8.50
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PEPPI, So Used To Loving You (Fontana TF446)	M	6.50
PETER & GORDON, Sunday For Tea (Col. DB8159, Demo)	EX	8.50
RAY PETERSON, Corrine Corrine (London HLX9246)	EX	9.50
RAY PETERSON, I Could Have Loved You So Well London HLX9489)	M	9.50
RAY PETERSON, Tell Laura I Love Her (RCA 1195)	EX	8.50
WILSON PICKETT, Don't Fight It (Atlantic AT4052)	EX	8.50
PICKWICKS, Apple Blossom Time (Decca F11901)	EX	9.50
PINKERTONS, Colours, Don't Stop Loving Me Baby (Decca F12377)	EX	8.50
PINK FLOYD, See Emily Play (Solid Centre Col. DB8214)	EX	55.00
GENE PITNEY, Love My Life Away (London HL9270)	EX	7.50
PLAYBOYS, Over The Weekend (Tri, London HLU8681)	EX	30.00
PLAYMATES, Don't Fight It (Emerald MD 1150, Demo)	M	9.50
PONI-TAILS, Early To Bed (HMV POP596)	EX	6.50
PONI-TAILS, I'll Be Seeing You (HMV POP663)	M	12.50
POWERPACK, I'll Be Anything For You (CBS 202551, Demo)	M	20.00
ELVIS PRESLEY, Jailhouse Rock (Tri, RCA 1028)	EX	9.50
ELVIS PRESLEY, All That I Am (RCA 1545)	EX	6.50
ELVIS PRESLEY, Heartbreak Hotel (RCA 2104, Maximillion Sleeve)	EX/M	7.50
ELVIS PRESLEY, Jailhouse Rock (RCA 2153, Maximillion Sleeve)	EX/EX	6.50
PRETTY THINGS, Honey I Need (Fontana TF537)	EX	8.50
PRETTY THINGS, Cry To Me (Fontana TF585)	M	17.50
P. J. PROBY, Try To Forget Her (Liberty LIB55367)	EX	6.50
P. J. PROBY, I Can't Make It Alone (Liberty LIB10250)	EX	6.50
P. J. PROBY, It's Your Day Today (Liberty LBF15046)	M	7.50
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KENNY RANKIN, Peaceful (Mercury MF1128, Demo)	M	15.00
JAMES RAY, If You Gotta Make Fool Of Somebody (Pye. Int. 7N25126)	VG	7.50
TONY REESE, Just About This Time Tomorrow (London HLJ8987)	M	17.50
DEL REEVES, Getting' Any Feed etc. (U. Artists UP1145, Demo)	M	7.50
REPARATA & DELRONS, I Can Hear The Rain (RCA 1691)	EX	12.50
REPARATA & DELRONS, Weather Forecast (Bell BLLK1021)	EX	8.50
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CLIFF RICHARD, Move It (Col. DB4178)	EX	12.50
CLIFF RICHARD, High Class Baby (Col. DB4203)	EX	9.50
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RIGHTEOUS BROTHERS, Ebb Tide (London HL10011)	M	7.50
RIP CHORDS, Gone (CBS AAG162)	EX	12.50
ROCKIN' REBELS, Rockin' Crickets (Stateside SS187)	M	15.00
ROCKIN' REBELS, Wild Weekend (Stateside SS162)	EX	15.00
EILEEN RODGERS, Treasure Of Your Love (Fontana H156, Demo)	M	9.50
MARK ROGERS & MARKSMEN, Bubble Pop (Parl. R5045)	EX	12.50
ROLLING STONES, The Last Time (Decca F12104)	M	9.50
ROLLING STONES, 19th Nervous Breakdown (Decca F12331)	EX	7.50
ROUGH RIDERS, Hot California Beach (Rare Earth RES118, Demo)	EX	20.00
ROUTERS, Let's Go (W. Bros WB77)	EX	6.50
CHERRY ROWLAND, Nobody But Me (Fontana TF420)	EX	8.50
PAUL & BARRY RYAN, Don't Bring Me etc. (Decca F12260, Demo Sticker)	EX	6.50
PAUL & Barry Ryan, Claire (Decca F12633)	M	7.50
SABRES, Roly Poly (Decca F12528, Demo)	EX	25.00
SAFARIS, Girl With The Story In Her Eyes (Top Rank JAR528, Demo)	VG	17.50
JERRY ST. CLAIR, Summer Exodus (Philips BF1796, Demo)	M	15.00
ST. LOUIS UNION, Girl (Decca F12318)	EX	9.50
SALT N PEPPER, Come Softly To Me (London HLU9338)	EX	12.50
TOMMY SANDS, Let Me Be Loved (Cap. CL14781, Factory Sample)	EX	6.50
LINDA SCOTT, I Don't Know Why (Col. DB4748, Demo)	EX	8.50
SEARCHERS, Needles And Pins (Pye 7N15594)	EX	3.50
SEARCHERS, Take Me For What I'm Worth (Pye 7N15992)	EX	4.50
SEARCHERS, He's Got No Love (Pye 7N15878)	EX	4.50
NEIL SEDAKA, I Go Ape (Tri, RCA 1115)	EX	7.50
SHADOWS, Mary Anne (Col. DB7476)	M	4.50
DEL SHANNON, Cry Myself To Sleep (London HLX9587)	EX	5.50

DEL SHANNON, Stranger In Town (Stateside SS395) M 8.50
HELEN SHAPIRO, Queen For Tonight (Col. DB4966) EX 8.50
SHERRYS, Pop Pop Pop-Pie (London HLW9625) EX 12.50
SHEVELLS, I Could Conquer The World (U. Artists UP1059, Demo) EX 25.00
SHIRELLES, Will You Love Me Tomorrow (Top Rank JAR540) M 6.50
SHIRELLES, Soldier Boy (HMV POP1019) EX 8.50
SHORTY & THEM, Pills Or Love's Labours Lost (Fontana TF460) EX 30.00
SIR HENRY & BUTLERS, Rolo Sensation (Col. DB8497) M 7.50
SMALL FACES, I Can't Make It (Decca F12565) EX 17.50
SONS OF PILTDOWN MEN, Mad Goose (Pye Int. 7N25206) EX 12.50
JIMMY SOUL, If You Wanna Be Happy (Stateside SS178) EX 9.50
SOUNDS INCORPORATED, Order Of The Keys (Decca F11723) EX 17.50
SPOKESMEN, It Ain't Fair (Brunswick 05948) EX 8.50
SPOTNICKS, Just Listen To My Heart (Oriole CB1818) M 7.50
SPOTNICKS, Orange Blossom Special (Oriole CB1724) M 8.50
SPOTNICKS, Anna (Oriole CB1886) M 9.50
TERRY STAFFORD, Suspicion (London HLU9871) EX 5.50
STATUS QUO, Pictures Of Matchstick Men (Pye 7N17449) EX 8.50
STEPHEN, Right On Running Man (Antic K11513) M 5.50
RICKY STEVENS, I Crier For You (Col. DB4739) M 8.50
RHET STOLLER- Chariot (Decca F11302) M 7.50
RHET STOLLER, Ricochet(Windsor WPS130, Demo) M 25.00
SONNY & CHER-Good Communication (Atlantic 584162) EX 6.50
SPOKESMEN, The Dawn Of Correction (Brunswick 05941) EX 8.50
EDWIN STARR, Stop Her On Sight (Polydor 56753) EX 5.50
STORMER, My Home Town (Ring O'Records 2017113) M 35.00
STRANGELOVES, Cara-Lin (Immediate IM007) EX 20.00
BOB SUMMERS, Rattle Rhythm (Capitol CL15063) EX 8.50
SUPREMES, Baby Love(Stateside SS350) EX 5.50
SUPREMES, Where Did Our Love Go (Stateside SS327) EX 7.50
SURFARIS, Waikiki Run (Brunswick 05894) M 9.50
TAD & SMALL FRY, Checkered Continental Pants (Lon. HLU9542) EX 9.50
DEMETRISS TAPP, Lipstick Paint A Smil On Me (Coral Q72470) EX 30.00
TEMPTATIONS, Beauty Is Only Skin Deep (Tamla TMG578) EX 22.00
JOE TEX, The Love You Save (Atlantic AT4081) EX 9.50
GENE THOMAS, Baby's Gone (U. Artists UP1047, Demo) EX 20.00
THYRDS, Hide 'n' Seek (Decca F12010) EX 45.00
JOHNNY TILLOTSON, Without You (London HLA9412) EX 9.50
ART& DOOY TODD, Chanson D'amour (Tri-London HLB8620) EX 9.50
OSCAR TONEY Jr., Without Love (Bell BLL1003, Demo) EX 9.50
M. TOROK, When Mexico Gave Up Rhumba (Tri-Bruns 05589) EX 17.50
GRANT TRACY, Great Matchmaker (Ember EMB8148) M 15.00
TRENDSETTERS, At The Hotel De France (Oak RGJ999) EX 25.00
JACKIE TRENT, Melancholly Me (Piccadilly 7N35121) EX 8.50
JACKIE TRENT, I'll Be There (Pye 7N17693, Demo) EX 7.50
JACKIE TRENT, Open Your Heart (Pye 7N17249) M 9.50
TRIBITE, Bobby Charlton (JAM 48) M 8.50
TRITONS, Satisfaction (Barclay BAR24, Demo) M 40.00
TRUTH, Girl (Pye 7N17035) EX 4.50
SAMMY TURNER, Always (London HLX8963) M 8.50
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45 MONSOON, Shakti (The Meaning Of Within) (PS, Phonogram CORP 4) M 4.00
45 NEW YORK SKYY, Here's To You (Excaliber EXC 504) M 10.00
45 LINOLEUM, On A Tuesday (PS, Lino Vital 003) M 5.00
45 COLIN NEWMAN, Inventory (PS, Beggars Banquet BEG 52) M 5.00
45 NERVOUS GERMANS, These Boots Are Made For Walking (PS, Rondelet ROUND 3000) M 5.00
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45 NICK NICELY, Hilly Fields (EMI 5256) M 5.00
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45 999, Emergency (PS, United Artists UP 36399, Demo) M 20.00
45 999, Obsessed (PS, Albion ION 1011) M 5.00
45 MEKONS, Where Were You (PS, Letraset FAST 7) M 20.00
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45 MATHEMATIQUES MODERNES, Disco Rough (PS, Celluloid WIP 6743) M 7.00
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RARE ELVIS PRESLEY (NB please note only one has no middle.)

45s

45 ELVIS, Love Me Tender (HMV POP 253, Round centre / Gold print) EX 80.00
45 ELVIS, Heartbreak Hotel (HMV POP 7M 385, Round centre / Gold print) G 50.00
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45 ELVIS, Tryin' To Get To You (HMV POP Round centre / Silver print) VG 25.00
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EP ELVIS, Elvis Presley (PS, RCA Victor RCX 104, Rare Orange centre) EX/EX 8.00
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2LP DAVID BOWIE, Live (GF, RCA APL2.0771) M/M 7.00
LP DAVID BOWIE, Changes (GF, EMI DBTV 1) M/M 7.00
LP DAVID BOWIE, The World Of David Bowie (Decca SPA 58) EX/EX 7.00
LP DAVID BOWIE, Scary Monsters (RCA BOW LP2) EX/EX 7.00
LP DAVID BOWIE, Tonight (EMI 2402271) M/M 7.00
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LP	DONOVAN, HMS Donovan (GF, Dawn DNLD 4001, no Poster, Orange lbl)	M/M	50.00
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LP	DONOVAN, In Concert (NSPL 18237)	EX/EX	10.00
LP	DONOVAN, Cosmic Wheels (GF, Epic EPC 65450, Inner)	M/M	10.00
LP	DONOVAN, Essence To Essence (GF, Epic EPC 69050, Inner)	M/M	10.00
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LP	BOB DYLAN, Street Legal (CBS 86067)	M/M	7.00
2LP	BOB DYLAN, More Greatest Hits (GF, CBS 62239)	M/M	7.00
LP	BOB DYLAN, Planet Waves (Island ILPS 9261, Inner)	EX/EX	7.00
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LP	FLEETWOOD MAC, Live (GF, Warners K66097)	M/M	10.00
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COMEDY			
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LP	HOFFNUNG, The Importance Of Being Hoffnung (BBC REM 21M)	EX/EX	7.00
2LP	HOFFNUNG, Hoffnung (GF, BBC REF 157M)	EX/EX	7.00
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LP	NOT THE 9 O'CLOCK NEWS, Compilation (BBC RES 400)	EX/EX	7.00
LP	JAKE THACKRAY, Jake's Progress (Columbia SCX 6345)	EX/EX	7.00
LP	KENNETH WILLIAMS, The Best Of Rambling Syd Rumpo (EMI SRS 5034)	EX/EX	7.00
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PRO	PINK FLOYD, 1988/89 Tour Programme + Ticket	EX	25.00
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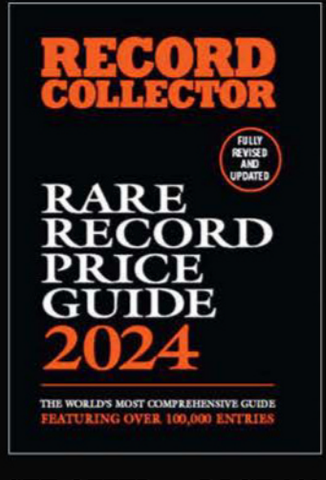

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MIXED BAG 45s

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MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

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VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

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RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
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300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
4	3.25	2	1.25	-	-	-
3	2.50	1.50	1	-	-	-
2	1.75	1	-	-	-	-

STONES IMMACULATE

The first Rolling Stones shows in the capital sans Charlie provide the epitaph he deserves. Good tonight: Kris Needs

The Rolling Stones
London Hyde Park
3/7/22

As Mick Jagger told an ecstatic 65,000 packing Hyde Park, this second "American Express British Summertime Covid super-spreader" marked the 203rd show that The Rolling Stones have played in London, as they treated their home city to a consummate thrills-packed rollercoaster of a set.

Fate, and a kindly PR, brought this fan of 59 years closer to the stage than at any Stones mega-gig in the last five decades. It was almost overwhelmingly emotional and enthralling, watching the band that have essentially soundtracked my whole life mix their magic so up-close on my 68th birthday (compounded by my beaming little sister popping her live Stones cherry). The Stones' eternal, infernal spirit was flying at full bore tonight, from a rejigged running order to infecting the vast crowd singing along with every classic number.

For this long-time Stones set-list fiend, it's been fascinating watching the European tour selections evolve, since opening night in Madrid, on 1 June, particularly the first half, which has seen one-off nuggets such as Dead Flowers in Milan, or I Wanna Be Your Man in Liverpool, or, as with Out Of Time, more obscure numbers that have become unexpected set staples. This unpredictable element served to highlight the Stones' vast, gem-studded catalogue, and demolish the concept of slickly choreographed sets trotted out as per other stadium bands.

After the inevitably moving Charlie Watts video tribute opening, the show boasted their most audacious programming yet, starting by replacing traditional opener, Street Fighting Man, with the core unit of Jagger, Richards, Wood, bassist Darryl Jones and drummer Steve Jordan, revisiting Get Off Of My Cloud, with new-found metronomic churn, followed by hotwiring 19th Nervous Breakdown into an energised pop-cowpunk hybrid, Jones replicating Bill Wyman's divebomb bass runs.

Joined by keyboardists Chuck Leavell and Matt Clifford, backing singers Sasha Allen and Bernard Fowler, and sax men Karl Denson and Tim Ries, Tumblin' Dice injected *Exile*-era swagger and sparked the first of many collective tingles with its euphoric coda. The mood remained loose and good-humoured, as Jagger reflected on this being the Stones' fifth Hyde Park appearance ("the first was free…"), raising titters asking, "What's next?" as the band established an unusually intimate rapport with the deliriously stoked crowd. Yet behind the good humour lay undying reverence for the absent Watts: "We played with him for 60 years," the frontman noted. "We really miss him, so we're dedicating this show to Charlie."

Once a No 1 for Chris Farlowe (previously performed with Mick on the last *Ready Steady Go!* in December 1966), Out Of Time turned

SET-LIST
- Charlie Watts tribute
- Get Off Of My Cloud
- 19th Nervous Breakdown
- Tumbling Dice
- Out Of Time
- Angie
- You Can't Always Get What You Want
- Like A Rolling Stone
- You Got Me Rocking
- Honky Tonk Women
- You Got The Silver
- Happy
- Miss You
- Midnight Rambler (feat. snippet of Come On Into My Kitchen)
- Paint It Black
- Start Me Up
- Gimme Shelter
- Jumpin' Jack Flash

ENCORE:
- Sympathy For The Devil
- (I Can't Get No) Satisfaction

The Stones' core trio, combined age 231, at their 203rd London gig and (right) each in full flow at Hyde Park

Photos: Robert Sutton

Jagger's put-down into a mass singalong, complete with false ending. The little-performed She's A Rainbow had followed the previous week, but this evening it was Angie, which this writer last recalls witnessing at Wembley Arena in 1973. Shorn of Bowie connections and the cool response afforded *Goats Head Soup*, the heartfelt ballad became a crowd-seducing tour de force, its dark poignancy shining with the sun sprinkling Hyde Park.

Macca's Glasto marathon may have overshadowed the previous week's Hyde Park sortie but, tonight, the Stones were firing on all cylinders, with every song a killer, Jagger in astonishingly lithe and relentlessly energetic form after beating Covid, crucially still possessing the voice to lead the singalongs ringing through the park. You Can't Always Get What You Want has been a live fixture since being reinstated on 1998's *Bridges To Babylon* tour, Matt Clifford's French horn heralding the funky shuffle of the 60s Chelsea-set anthem, enhanced by suitable street visuals on the huge organism that can turn the stage into one colossal, pulsating light-bombarding video entity. The gospel tear-up coda would've raised the roof, had there been one.

For the first time on their *Sixty* tour, lockdown single Ghost Town was absent, surprisingly replaced by the self-celebrating version of Like A Rolling Stone, previously only played on 1995's European leg of the *Voodoo Lounge* tour. Spirit-lifting in its defiance, almost cathartic, Dylan's epic was roundly claimed by the band that shares its name.

The previous week had seen Can't Your Hear Me Knockin' occupying the next spot; today, it was rollicking *Voodoo Lounge* single, You Got Me Rocking, dusted down for the first time, before eternal staple, Honky Tonk Women, allowed the towering screens to flare up cartoon ladies and skulls. Nonchalantly stroking out that immortal intro, Keith barely seemed to touch his guitar. The Stones' indestructible engine was on top form throughout, dispensing stark, jagged napalm as he wandered the stage, radiating a contagious, barely suppressed joy.

After Jagger introduced the band, plugging "the Botticelli of Belgravia" Ronnie Wood's set-list hustle with a cheeky "he's got a young family to support", Keith stepped up for a robust You Got The Silver and blisteringly applicable Happy. Highlighting the lethal grooves forged by Steve Jordan and Darryl Jones, an extended Miss You prompted mass "ooh-ooh"-ing as the latter uncorked a booming, virtuoso solo.

"Keith ignited Jumpin' Jack Flash with his unique mix of intricate tease and granite force"

Showstopper Midnight Rambler has enjoyed its own wayward joyride since manifesting on 1969's US tour as Jagger's belt-whipping Boston Strangler set-piece, morphing into an ever-changing semi-improvised adventure into the dark heart of the blues. Discreetly directed by Keith's subtly driving rocket guitar propulsion, the song gave Mick's harmonica a welcome airing, goosing Robert Johnson's Come On Into My Kitchen before the band's telepathic parachutes mushroomed, freefalling and colliding then coalescing on the locomotive climax.

Paint It Black whipped up an exotic head of steam, reaffirming its status as 1966's powerfully evocative giant step for pop music, while paying tribute to band founder Brian Jones on the 53rd anniversary of his death. After Start Me Up cranked its riff-chopping dead man's wake-up call in the spot previously occupied by Sympathy For The Devil, the night's most stunning visual display accompanied an ominously atmospheric Gimme Shelter, huge images of ruined Ukrainian buildings placing Keith's timelessly apocalyptic lyrics into today's sadly relevant setting. As advised by original vocalist Merry Clayton, livewire Sasha Allen (who replaced backing singer Lisa Fischer in 2016) made her original female warning holler her own, facing up to Jagger on the catwalk in one of the set's tour de force moments.

The enormity of the Stones reaching their 60th year, pushing the boat out in so many ways, strikes this writer most when Keith ignited Jumpin' Jack Flash with his unique mix of intricate tease and granite force. In 1968, at my first pop gig, I'd sat wide-eyed and disbelieving when the Stones appeared as surprise guests at 1968's *NME Pollwinners Concert* and unveiled the song as their new single against a barrage of screams. Since then, Jumpin' Jack Flash has never left their set, still sounding as magnificently rousing and generation-dividing as it did back then.

The Stones briefly left the stage, returning to unleash a demonic, Keef-clanging Sympathy For The Devil against flickering bush-fire embers and livid red stage, before Satisfaction ended the set with a pile-driving Otis Redding-style vamp, the Stones relishing the final furlong before taking their traditional bows.

Inevitably cited as maybe the last time that the Stones will face a home crowd, on this ageless form, there seems no reason why there shouldn't be more, including a 204th gig in the capital.

Two Views

The Rolling Stones
London Hyde Park 25/6/22, 3/7/22

The Stones were delighted to be back in London as part of their *Sixty* (years) tour. Out Of Time inspired the first 25 June singalong, masterfully orchestrated by Jagger, in his element before 65,000 fans. A delicate She's A Rainbow and rarely-aired Can't You Hear Me Knocking preceded the spare rhythms of lockdown single, Ghost Town. New drummer Steve Jordan's rocking style is now well-assimilated, his slightly faster tempos giving many venerable tracks a crisp feel. Keith Richards was on form, sharing parts more equally with Ronnie Wood, though his solo spot combined an elegant, understated Slipping Away and rousing lurch through Connection. The lengthy Midnight Rambler featured a snatch of Come On In My Kitchen, while Jagger added a snappy coda to You Can't Always Get What You Want.

3 July saw six different songs, Get Off Of My Cloud an urgent opener, followed by 19th Nervous Breakdown. A reflective Angie was beautiful, You Got Me Rocking and Dylan's Like A Rolling Stone were rapturously received, and Keith's spot included an acoustic duet with Ronnie on You Got The Silver and a raucous Happy. Sympathy For The Devil was an effective encore, Satisfaction going on as Jagger worked the crowd. Two great performances. *Simon Wright*

Standout collectables: *At Hyde Park* T-shirt, £35, lithograph, £60

Lives

Glastonbury Festival
24-26/6/22
After a two-year absence, 200,000-plus punters couldn't wait to enter the gates of Glastonbury, with its dozens of stages. Billie Eilish drew huge crowds, as did Macca, with guests Bruce Springsteen and Dave Grohl, and mass singalongs were guaranteed, not least by the likes of Elbow and St Vincent. But there was more. Kendrick Lamar added his voice to a weekend of discontent about US anti-abortion laws, as did Olivia Rodrigo, a consummate entertainer/musician. Blonde Lorde created an incredible set featuring a staircase to parade her musicians, while Self Esteem sported a costume reminiscent of Madonna's cone-breasts. Arlo Parks played with sunflowers and sophistication, Skin of Skunk Anansie jumped into the crowd with boundless energy and vented her anger on Yes It's Fucking Political. Olly from Years & Years went full S&M for his costume, and later joined Pet Shop Boys for pop magic. Yungblud was wild, despite his cartoon persona, and other unexpected highlights included rapper extraordinaire, Riz Ahmed, who brought politics alongside enthralling music, and joined the crowd for some joyful dancing. Glass Animals were lauded by actor, Woody Harrelson, who couldn't help grooving to their infectious music, and what could've been more apt or better than the punters singing along to Heatwave? A perfect moment in a weekend of music and fun.
Angela Lubrano

St Vincent
London Hammersmith Eventim Apollo
29/6/22
Riding the stylish wave of *Daddy's Home*, Anne Erin Clark nonchalantly appeared onstage after an impromptu doppelgänger moment by her girl Friday, who later reappeared as a kitsch waitress serving drinks to the band. With former Jellyfish guitarist Jason Falkner and drummer Mark Guiliana (David Bowie) raising the levels of musicianship, she opened with Digital Witness, then Down, before getting into the nub of things with hits Cheerleader and Birth In Reverse, and crowd-pleasers Pay Your Way In Pain and At The Holiday Party. The evening had the febrile air of a cult happening, as Annie got her gumption and was raised above the stalls' attendees by security and her fervent front-row fans. Head and shoulders above her art-pop contemporaries.
Paul Davies

The Smile
Edinburgh Usher Hall
1/6/22
Much more than a Radiohead side-project, The Smile's set emphasised both the strength of their debut and the benefits of playing in a nimbler group. Thom Yorke, Jonny Greenwood and Tom Skinner (Sons Of Kemet) form a potent unit, capable of breathtaking intimacy (Free In The Knowledge, Open The Floodgates), exhilarating post-punk blow-outs (You Will Never Work In Television Again) and sublime grooves (The Smoke, Skrting On The Surface). They could fall back on Radiohead tracks to raise the roof, but instead, new material shone. Come the end of Free In The Knowledge, the trio made an unholy racket, Yorke tearing strips out of his guitar, Skinner drumming with exhilarating freedom, and Greenwood bowing his bass. Thrilling.
Jamie Atkins

Yes
London Royal Albert Hall
21/6/22
A rammed RAH witnessed a remarkable display of musicianship from prog stalwarts Yes, as they presented their *Close To The Edge 50th Anniversary* show. Introduced by sleeve artist, Roger Dean, the band walked on to rapturous applause, following a poignant video tribute to Alan White. They presented a masterclass of cherished, complex musical passages that readily kept everyone on the edge of their seats, from the moment a re-imagined Silent Wings Of Freedom signalled a parade of timeless music. Led by the impressive Steve Howe, vocalist Jon Davison's interpretation of Yours Is No Disgrace, Does It Really Happen, Wondrous Stories, And You And I, plus new song, The Ice Bridge, was as magical as his bandmates' playing. And nothing topped the combined brilliance of *Close To The Edge*.
Paul Davies

Meshuggah
London Royal Albert Hall
3/6/22
Crushing opener, Broken Cog, saw red and white spotlights pierce the darkness in ever-decreasing circles, ramping up the tension before another track from latest album, *Immutable*, Light The Shortening Fuse. It ignited the crowd and a mosh pit erupted. Aside from drummer, Thomas Haake, the band were largely statuesque, yet spellbinding all the same. Straws Pulled At Random made for an oppressive closer, the band departing to an impenetrable wall of feedback. They returned for two encores, the second, Future Breed Machine, rewarded with well-deserved acclaim. *Peter Dennis*

St Vincent rocks out Glasto and Hammy

Elvis Costello & The Imposters
London Hammersmith Eventim Apollo
23/6/22
At times unfocused, at others, absolutely stunning, this show took an age to ignite, but, when it did, it underlined Costello's superiority as *the* vital British new wave survivor. Recent songs such as Newspaper Pane, Mr And Mrs Hush, and material from *The Boy Named If*, are up there with some of his very best work, yet the trade-off between the new and what the audience wanted to hear was unbalanced, "the hits" given free interpretation. Costello's charming, intelligent rage endures, and the night's greatest spectacle was to see him and his band at work. Steve Nieve perched behind his keyboard with titfer jammed down, like a watchful ombudsman, while drummer Pete Thomas looks much like he did in 1977. Davey Carragher is a remarkable bassist and Dylan's go-to guitarist, Charlie Sexton, rounded out a group that remain a pleasure to watch.
Daryl Easlea

Bob Vylan
Milton Keynes Craufurd Arms
16/5/22
Today's genre-mashing era can wield cataclysmic results, and Bob Vylan's grime-punk is in perfect sync with troubled times. With songs detailing police brutality, racism and worker suppression, Bob Vylan's music demands attention, as does their incendiary show. Some guided meditation and stretching by vocalist Bobby, performed over the scratchy Down, was an arresting introduction. But always expect the unexpected. The duo have their sights set on the future, but when they invited half the crowd onstage for closer, Wicked & Bad, it could've been The Specials in 1979.
Peter Dennis

Duncan Reid & The Big Heads
New Adelphi Club Hull
10/6/22
Last Great Dreamers tore through a 45-minute support set of classic tunes, with frontmen, Marc Valentine and Slyder Smith, on fire. Then The Boys' Reid and his Big Heads opened with C'est La Vie, delighting with power and melody. The pace thereafter was relentless, only slowing on Thinking, Reid starting it on keyboards. Hook-laden songs such as Future Ex-Wife, Let's Skip To The Good Bit and the glam-tinged Bombs Away followed, before the set ended with a couple of The Boys' classics. Brickfield Nights turned into a grand singalong, and The First Time saw Reid jump into the audience to conduct the communal vocals. A fabulous night. *Mark English*

The Felice Brothers
London Islington Assembly Rooms
2/7/22
Starting and finishing with songs from your latest album is bold, but *Jazz On The Autobahn* is a mini *Sympathy For The Devil*, illustrating the cheerful, thoughtful tunefulness of the Catskills' finest. With bassist Jesske Hume and drummer Will Lawrence (a singer-songwriter), they've added four-part harmonies to the formidable basis of appealingly distorted guitar (Ian Felice) and keys/accordion (brother, James). Balancing the semi-spoken vocals of Ian and Randy Newman-esque piano musings of James with favourites Like Whiskey In My Whiskey, the brothers are summed up by their strongest mid-paced song, Valium, and glorious closing anthem, We Shall Live Again. Authentic, honest, clever, fun... a band at the top of its game.
Oliver Gray

Electric Ladies
Hull City Hall
7/6/22
Echoey sound and a muddy bottom-end undermined proceedings, but Lene Lovich, 73, deliciously bonkers, still hit the high notes on Lucky

Photo (St Vincent): Angela Lubrano

Number, Say When and I Think We're Alone Now. Toyah bounced on, trim in a sparkly dress, and she worked the audience well on It's A Mystery, I Wanna Be Free and an excellent Good Morning Universe. Republica's Saffron reminded us of the absent Hazel O'Connor by performing a spirited Eighth Day, before Toyah joined in on Hazel's Will You, the best song of the night. Everyone rounded off the evening with a rendition of Billy Idol's Rebel Yell. *Mark English*

JoBoxers
Guildford Holroyd Arms
23/6/22
A small pub room saw JoBoxers start with an instrumental vamp, at the end of which, Dig Wayne took to the stage and they launched into Johnny Friendly. An hour or so later, the 16-song set finished with Just Got Lucky, after much of 1983's *Like Gangbusters*, and tracks unreleased until later compilations, if at all. The band were tight throughout and a two-song encore ended with Boxerbeat, and Dig thumping the mic stand into the stage in time to the choruses. Their first show in 30-something years was great and left us hoping they'll do some more.
Peter Waymont

Van Morrison
London Kew Gardens
5/7/22
Resplendent in a sky-blue suit, Panama hat and reflective sunglasses, Van genially interpreted blues and R&B songs. Opening with the swing of Dangerous, from *What's It Gonna Take?*, he worked his musicians hard, signalling when and who took a solo like an old-school bandleader. Highlights included definitive versions of Baby Please Don't Go, incorporating Think Twice Before You Go and Got My Mojo Working, plus Days Like These, Full Force Gale and the Dexys-covered Jackie Wilson Said. A jazzed-up Moondance, with Van sax solos, and Brown-Eyed Girl, exemplified the genre-bending flexibility of his classics. Sonny Boy Williamson's Help Me and a revisit to Them days with a pulsating Gloria closed an engaging set, Morrison leaving his band to jam a medley of R&B standards. *Paul Davies*

Karnataka
Tavistock Wharf
10/7/22
Here, Karnataka just didn't seem to click. Relying on trigger tapes saw the band (founder/bassist Ian Jones, guitarist Luke Machin, drummer Chris Allan, vocalist Sertari) and audience often standing around, waiting for something to happen. Muddy sound didn't help and, although the musicians were doing their damnedest, it wasn't until Your World, three-quarters of the way through their first set, that they got into their stride. After the interval, better sound and a much more cohesive performance on the likes of Road To Cairo and Forsaken saw Karnataka at their best. Three new songs – Forgiven, All Around The World, Sacrifice – indicate that their next album should be very exciting. They remain calibre musicians, but not in top gear on this outing. *John Tucker*

Chagall Guevara
Nashville Ryman, Tennessee, USA
2/7/22
Tennessee quintet, Chagall Guevara (Revolutionary Art), recently returned after 30 years with new album *Halcyon Days* and onstage, they rocked as hard as ever. Charismatic frontman Steve Taylor defied gravity, flanked by the guitar double-whammy of blues-rocker Dave Perkins and the Byrds jangle of Lynn Nichols, all anchored by drummer Mike Mead and bass newbie John Mark Painter. For just over two hours, they revisited their terrific self-titled MCA debut, plus choice cuts from their latest. Violent Blue, Take Me Back To Love Canal, Escher's World and If It All Comes True were wild, while the slow blues of Monkey Grinder was another highlight. Three encores and one broken curfew later, it was over. A once-in-a-lifetime night.
James Tweed

Eagles
London Hyde Park
26/6/22
Eagles thrilled a 65,000-strong ocean of people with a deep stash of unequalled, sunkissed West Coast soft rock and five-part harmonies made for summer days like this. Seven Bridges Road began a set of 23 career-spanning tunes, Vince Gill singing on Take It To The Limit and Lyin' Eyes, Glenn's son Deacon Frey on Peaceful Easy Feeling and Take It Easy. However, it was the big-hitters – Don Henley dedicating Boys Of Summer to Taylor Hawkins, and a supercharged Joe Walsh rocking the park with In The City, Life's Been Good, Funk 49 and Rocky Mountain Way – who wowed.

Still, nothing compares to all-time classic Hotel California live, especially as the band were joined by John McEnroe and Patty Smyth.
Paul Davies

Jimmy Eat World get arboreal

Photo (Jimmy Eat World): Gareth Bull

Thunder
London Wembley OVO Arena
28/5/22
Their finest hour, and a bit. With Covid scuppering their 2020 tour, Thunder boldly dedicated two-thirds of their set to their last two albums, *All The Right Noises* and *Dopamine*. The acoustic bliss of Unravelling and glorious rock-out Dancing In The Sunshine showcased the exemplary songwriting of guitarist Luke Morley, and sung by the greatest English rock vocalist of the past three decades, Danny Bowes, their depth and soul shone. If Thunder had had a Peter Grant-style manager, they would've been headlining festivals long ago. They remain more than worthy. *Mark Taylor*

Dave Stewart & Barbara Gaskin
London King's Cross King's Place
9/7/22
It was a rare treat to see Dave & Barbara back in action after a lengthy, pandemic-induced gap. Backed by guitar maestro, Beren Matthews, and with multiple keyboards in operation, the duo performed some of their best-loved songs to a near-capacity crowd, who cherished every moment. The show kicked off with an upbeat The 60s Never Die, from 1991's *Spin*, followed by a varied selection from their studio albums, including their latest, 2018's *Star Clocks*. Particular highlights included the gorgeous Heavy Heart, and the one cover version in evidence, I'm In A Different World, originally by Four Tops. They also previewed numbers from their long-awaited next album, making for a great show. *Martin Orkin*

2000 Trees Festival
Withington Upcote Farm
7-9/7/22
A rammed tent saw Holding Absence kick off, while Lonely The Brave rocked an overheated crowd, sweating to hits, Backroads, and the fast, drum-heavy Trick Of The Light. Southampton goths Creeper rolled out punk anthems and slower, mellow offerings, the stomping Down Below seeing energy levels peak. Anti-Flag had the masses in the palm of their hands, belting out a charging run of raucous hits. Headliners, Jimmy Eat World, shook the crowds with opener, Futures, before churning out anthemic, euphoric hits, Bleed American, 23 and Let It Happen. The nostalgic Sweetness and The Middle left everyone screaming. Roam frontman Alex Costello bounced on to their last festival appearance, the pop-punks' choppy, infectious Alive, Hopeless Case and Playing Fiction eliciting mass crowd-surfing. For metallic breakdowns and melodic harmonies, Puppy served up the shoegazey warmth of And Watched It Glow, plus Black Hole and The Great Beyond. An onslaught of punk riffs and raspy vocals from Boston Manor saw fans moshing to Later On and The Class War. Young Guns offered a potent formula of punchy hard rock and classic riffs, and post-rockers Thrice burned on all cylinders with The Earth Will Shake, the haunting Music Box and slow-burn Red Sky. Drenched in delicate guitar and frontman Dustin Kensrue's husky vocals, their set slayed. Explosive duo Nova Twins kept crowd-surfers happy on Saturday with pulsating opener Antagonist and a powerful Cleopatra. Amy Love joined in the pit fun, clambering in for Undertaker. Twin Atlantic's packed, intimate acoustic performance oozed breezy guitar and rising choruses. You Me At Six's Loverboy saw a flurry of dancing erupt and go on until Underdog's last echo. The Amazons maintained big singalongs on Junk Food Forever, though guitar issues resulted in a shortened, acoustic set, Bloodrush a giddy highlight. Colossus launched IDLES' assault, before the menacing Car Crash, guitarist Lee Kiernan tearing it up in a dress, while there was crowd chaos on the ferocious Crawl and boogieing Rottweiler. Intense in the best way imaginable.
Emmie MacNevin

Mostly Autumn
Tavistock Wharf
8/7/22
With a fabulous new-ish album, *Graveyard Star*, Mostly Autumn, led by guitarist/vocalist Bryan Josh, offered an entertaining spectacle, vocalist Olivia Sparnenn-Josh on great form, while Henry Rogers made the intricate drum patterns look easy. Opener, Tomorrow Dies, gave way to Spirit Of Mankind, one of four *Graveyard Star* cuts, along with This Endless War, a stirring Back In These Arms, and the country-tinged Skin Of Mankind. Following the Wharf's traditional interval, In For The Bite (from Josh & Co Limited's *Transylvania Pt 1*) opened. The evergreen Heroes Never Die – one of three songs from their 1998 debut – brought an exhilarating, soul-nourishing evening to a fitting close.
John Tucker

Send your live reviews to tim.jones@metropolis.co.uk

Gig Guide

Altered Images September (8) Edinburgh Liquid Rooms (9) Paisley Spree (11) Nottingham Rescue Rooms (12) Bristol Fleece (13) Brighton Concorde 2 (14) Leeds Brudenell (16) London Islington Assembly Hall

Ash September (15) Manchester O_2 Ritz (17) Birmingham O_2 Institute (18) London Kentish Town O_2 Forum

Blue Orchids September (23) Manchester Night & Day (24) Middlesbrough Westgarth Social Club October (8) Stourbridge Claptrap (20) Exeter Cavern (21) Bristol Thunderbolt (22) London Hope & Anchor (23) Brighton Prince Albert

Ian Brown September (25) Leeds O_2 Academy (26) Glasgow O_2 Academy (27) Edinburgh O_2 Academy (29) Newcastle O_2 City Hall (30) Manchester O_2 Victoria Warehouse **October** (1) Liverpool Mountford Hall (3) Birmingham O_2 Academy (4) Bournemouth O_2 Academy (6) Nottingham Rock City (7) London Brixton O_2 Academy

Banks September (16) London Camden Roundhouse (17) Bristol SWX (19) Birmingham O_2 Institute (20) Manchester Albert Hall (21) Glasgow SWG3

The Coral September (23) Bury St Edmunds Apex (24) Lincoln Royal Theatre (25) Stamford Corn Exchange **October** (21) Yarm PAA (22) Leeds City Varieties (28) Porthcawl Pavilion (29) Leamington Spa Royal Spa Centre (30) Worcester Huntingdon Hall

Evergrey September (17) London 229 (18) Nottingham Rescue Rooms (19) Bristol Thekla (20) Manchester Academy 3 (22) Glasgow Cathouse (23) Newcastle St Dom's Social Club (24) Birmingham Asylum 2

Newton Faulkner September (17) Llandrindod Wells Pavilion (18) Bath Komedia (20) Cheltenham Town Hall (22) Newark Palace Theatre (23) Bridlington Spa Theatre (24) Lytham Lowther Pavilion (25) Newcastle Wylam Brewery (27) Bilston Robin (28) Shrewsbury Theatre Severn (29) Northampton Roadmender (30) Barnsley Birdwell Venue **October** (2) Blackburn King George's Windsor Suite (4) Buxton Opera House (6) Holmfirth Picturedrome (7) Glasgow Òran Mór (8) Edinburgh Queen's Hall (9) Yarm Princess Alexandra Theatre (11) New Brighton Floral Pavilion (12) Exeter Phoenix (13) Bexhill De La Warr Pavilion (15) Southend Theatre (16) Cambridge Junction (18) London Islington Assembly Hall

Steve Hackett September (9) Swansea Arena (10) Cardiff St David's Hall (11) Cambridge Corn Exchange (13) Aylesbury Waterside (14) Torquay Princess Theatre (16) Portsmouth Guildhall (17) Bexhill De La Warr Pavilion (18) Birmingham Symphony Hall (20) Hull City Hall (22) Gateshead Sage (23) Glasgow RCH (24) York Barbican (26) Buxton Opera House (27) Grimsby Auditorium (28) Northampton Derngate (30) Sheffield City Hall **October** (1) Manchester O_2 Apollo (3) Southend Cliffs Pavilion (4) Ipswich Regent (5) Bath Forum (7) Leicester De Montfort Hall (8) Liverpool Philharmonic Hall (9) Brighton Centre (11) Bournemouth Pavilion (12) London Hammersmith Eventim Apollo

The Moody Blues' **Justin Hayward September** (11) Weston-Super-Mare Playhouse (12) Birmingham Town Hall (13) Darlington Hippodrome (15) New Brighton Floral Pavilion (17) Bournemouth Pavilion (18) Eastleigh Concorde Club (18) London Islington Union Chapel (21) Basingstoke Anvil (22) Northampton Derngate (23) Hastings White Rock

King's X September (16) Southampton Brook (17) Holmfirth Picturedrome (18) Newcastle Wylam Brewery (20) Glasgow Garage (22) Nottingham Rescue Rooms (23) Cambridge Junction (24) Wolverhampton KK's Steel Mill (26) London Islington Assembly Hall (27) Manchester Academy 2 (28) Cardiff Tramshed

Laura Mvula RESCHEDULED September (1) Birmingham O_2 Institute (2) Manchester O_2 Ritz (4) Leeds Uni Union (7) Bristol O_2 Academy (8) Bexhill De La Warr Pavilion (9) London Shepherd's Bush O_2 Empire

Marillion September (18) Blackburn King George's Hall (19) Glasgow RCH (21) York Barbican (22) Southampton O_2 Guildhall (24) Aylesbury Friars Waterside (25) Stoke Hanley Victoria Hall (27) Sheffield City Hall (28) Brighton Dome (30) London Hammersmith Eventim Apollo

Madeleine Peyroux September (21) Gateshead Sage (22) Edinburgh Usher Hall (26) Manchester Bridgewater Hall (27) Birmingham Town Hall (29) London Palladium **October** (1) Bexhill De La Warr Pavilion (3) Cambridge Corn Exchange

Starsailor September (6) Southampton Brook (7) Bath Komedia (8) London Shepherd's Bush O_2 Empire (9) Brighton Chalk (10) Norwich Waterfront (12) Cambridge Junction (13) Nottingham Rescue Rooms (14) Manchester O_2 Ritz (16) Birmingham O_2 Academy (17) Leeds Uni Union (21) Edinburgh Caves (22) Newcastle Riverside

Tavares September (5) Southend Cliffs Pavilion (6) Birmingham Symphony Hall (7) York Barbican (9) Cambridge Corn Exchange (10) Basingstoke Anvil (12) Cardiff St David's Hall (13) Bournemouth Pavilion (15) London Greenwich IndigO_2 (16) Eastleigh Concorde Club (18) Liverpool Philharmonic Hall

Loudon Wainwright III September (7) Pocklington Arts Centre (8) Hebden Bridge Trades Club (9) Gateshead Sage (12) Glasgow RCH (14) Bristol St George's (15) Birmingham Town Hall (17) Manchester RNCM (18) London Royal Festival Hall (19) Wavendon Stables (21) Bexhill De La Warr Pavilion (22) Stroud Subscription Rooms

Paul Young, T'Pau, Hue & Cry September (23) Stockton Globe (24) Edinburgh Usher Hall (25) Halifax Victoria (27) Northampton Royal & Derngate (28) Cardiff St David's Hall (30) Weymouth Pavilion **October** (1) Stevenage Gordon Craig Theatre (2) Peterborough New Theatre (4) Bury St Edmunds Apex (5) Bournemouth Pavilion (7) Portsmouth Guildhall (8) Torquay Princess Theatre (10) Woking New Victoria Theatre (11) Birmingham Symphony Hall (12) Folkestone Leas Cliff Hall (14) Sheffield City Hall (15) Hull City Hall (16) High Wycombe Swan (18) Stoke Hanley Victoria Hall (19) Manchester Bridgewater Hall (20) London Greenwich IndigO_2

TOUR DU JOUR

Spotlighting an upcoming road trip

This month: ROBB FLYNN OF MACHINE HEAD

Flynn: "It's great to have live music back"

How've you been preparing for the tour?
To combat the boredom of the Covid situation, we started live-streaming on Facebook Live every Friday. Our two-hour *Electric Happy Hour* has no set-list – I just call it off the top of my head – and so we stayed active.

Do you have any pre-/post-show routines?
Meet-and-greets impact my pre-show. We soundcheck with VIPs, then have a signing session/photos. Then the routine kicks into high gear. I do vocal warm-ups, jam some of the trickier catalogue, and stretch a lot. Maybe a drink or two, listen to some music, then crush it!

Will you be playing any songs that you rarely perform?
Definitely. We prepare 80%, then have a variation of the set. There'll be a lot more cover songs.

Are there any venues that you're particularly looking forward to?
Wembley. Killer.

Will there be guest collaborations at any point?
We're touring with Amon Amarth and The Halo Effect. Anything is possible.

Will there be any unusual merchandise?
We're involved with every aspect of merchandising and have freedom in how we present ourselves. I love how Pearl Jam have exclusive tour posters with different art, exclusive buttons and souvenir tickets. I'm looking to have that. Also, an event shirt for select cities, with a few designs dedicated to the new album, and warm-ups for arena shows with exclusive one-off shirts.

Will you be recording any shows?
We'll live-stream via twitch.tv/robbflynn and nugs.net. Those will be available on CD.

Do you collect bootlegs?
I was a bootleg-collecting maniac as a teenager: Exodus, Slayer, Metallica. VHS tapes, too.

Have you seen any standout shows lately?
Behemoth, Arch Enemy, Napalm Death, Pearl Jam – mind-blowing – Obituary, Gatecreeper, Soulfly, Fit For An Autopsy, Judas Priest, Queensrÿche, Testament, Exodus, Death Angel. It's great to have live music back!

Machine Head play in August at (31) Glasgow Garage September (2) Inverness Ironworks (4) Aberdeen Lemontree (5) Dundee Fat Sam's (6) Edinburgh Liquid Room (8) Nottingham Motorpoint Arena (9) Cardiff Motorpoint Arena (10) London Wembley OVO Arena (12) Manchester AO Arena.

TOUR NEWS

London: Downliners Sect's ***Don Craine*** *Tribute Show*, Putney Half Moon, 21 August. ■ Foo Fighters' ***Taylor Hawkins*** *Tribute Concert*, Wembley Stadium, 3 September. ■ **The Long Ryders**, 229, 20 May 2023. ■ **Martin Stephenson & The Daintees** Chelsea Under The Bridge, 16 December. ■ **The Chesterf!elds**, 229, 7 October. ■ **Beenie Man**, Hammersmith Eventim Apollo, 22 September. *Also:* **Big Big Train**, Aylesbury Waterside, 2 September.

For more tours/gig news see www.recordcollectormag.com/latestnews.

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RECORD COLLECTOR PRESENTS...
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In this 116-page special, we pay tribute to one of the world's most inventive bands. We speak to John Leckie about the making of *The Bends*, Jerry Chater recalls filming *Meeting People Is Easy*, and Stanley Donwood discusses his sleeve art. There are features on *OK Computer, Kid A* and *Amnesiac*, and an extract from John Aizlewood's *Radiohead: Life In A Glasshouse*. Elsewhere, we explore solo projects, the *Kid A Mnesia* digital exhibition, fan collections, rarities, and memorabilia, plus we re-examine all nine studio albums – and more...

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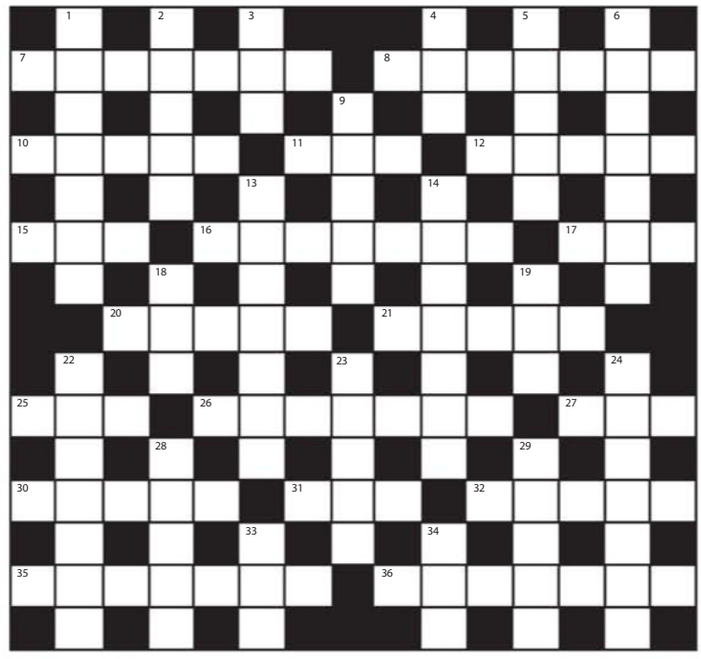
Crossword & Competitions

ACROSS

7) _ _ And Winding Road (3,4)
8) *Get Back* (2021) director (7)
10) _ _ Of Angels (1,4)
11) *Was (_ Was)* (3)
12) *Get The* _ (5)
15) _ Bye Baby (3)
16) _ / *Continuation* (7)
17) UK music industry association (1,1,1)
20) *Plastic* _ (5)
21) *American* _ (5)
25) _ Nugent (3)
26) AKA radio signal (7)
27) Tin _ Out (3)
30) *Return Of The* _ *Ape* (5)
31) _, Try, Try (3)
32) Waving _ (5)
35) _ *In The Sun* (7)
36) *War Ina* _ (7)

DOWN

1) *One Of* _ _ (3,4)
2) _ Again Or (5)
3) _ Way (3)
4) Fleetwood _ (3)
5) 4 _ (5)
6) *Zen Arcade, A Passion Play* and *Tommy* are _ albums (7)
9) _ *Fish Collie Weed & Cornbread* (5)
13) _ Lawless (7)
14) *A: We* _ _ ! (3,4)
18) *Sweat* _ (3)
19) _ Hark (3)
22) Sonic _ (7)
23) Peace _ (5)
24) *Tragic* _ (7)
28) Creatures debut LP (5)
29) *Focus* _ *Focus* (5)
33) *In The* _ (3)
34) *Mad Not* _ (3)



DEF LEPPARD GIN

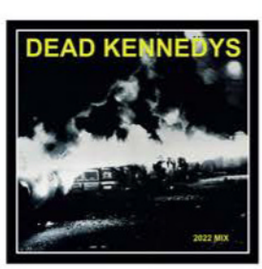
Def Leppard celebrate their massive impact on rock history with their 45th anniversary in 2022. To commemorate this occasion, they've teamed up with Swedish liquor producer – Brands For Fans – to release not one, but two premium Def Leppard gins, named after tracks from the mighty *Hysteria* LP: *Animal* a classic London Dry Gin, and a premium distilled gin called *Rocket*. To be in with a chance of winning one of each 700ml bottle, please complete and submit this month's crossword (must be 18+ to enter, winner will be required to verify age).

ATLANTA SOUL VINYL

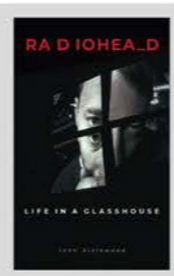
Though built with questionable finances, gangster Michael Thevis' GRC, Aware and Hotlanta labels produced some scintillating mid-70s soul. Thevis allowed his producers, arrangers and songwriters free reign, as long as they came up with the goods. It was the period in music when Detroit and the south got together, making the company super-hot during 1973-'75. This new Ace/Kent compilation features 14 tracks, covering the likes of Loleatta Holloway, John Edwards, Ripple, King Hannibal… To win one of three copies on vinyl, please tell us the name of the studio where many of these tracks were recorded: a) Sound Pit Studios; b) Sand Pit Studios; c) Sarlacc Pit Studios?

DEAD KENNEDYS 2022 MIX

By 1980, America's west coast punk scene saw a run of incendiary groundbreaking records. Not least was *Fresh Fruit For Rotting Vegetables,* the debut LP from San Francisco's Dead Kennedys. 2022 sees the original tapes cleaned up and remixed (under the guidance of the band's East Bay Ray and Klaus Flouride), delivering a sonic revisit of this essential album. To win one of two copies on vinyl (released via Cherry Red next month), please tell us the correct title of the Dead Kennedys' track: a) Chemical Warfare; b) Chemical Weathering; c) Chemical Brothers?



RADIOHEAD BOOK



The band who seemed destined to be one-hit-wonders, when Creep was a global hit in the early-90s, quickly evolved into trailblazers, selling out stadiums across the globe, while embracing diverse genres and pushing boundaries, all without sacrificing their initial appeal. In this newly published biography (via Mardle Books), *Life In A Glasshouse*, author John Aizlewood documents over three decades of Radiohead. To be in with a chance of winning one of five copies, please tell us the name of the 80s Exeter-based band Thom Yorke played guitar in.

AUGUST Solution

	S		S		W			C		S		C	
R	O	C	K	T	H	E		M	U	R	P	H	Y	S
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UNDER THE RADAR

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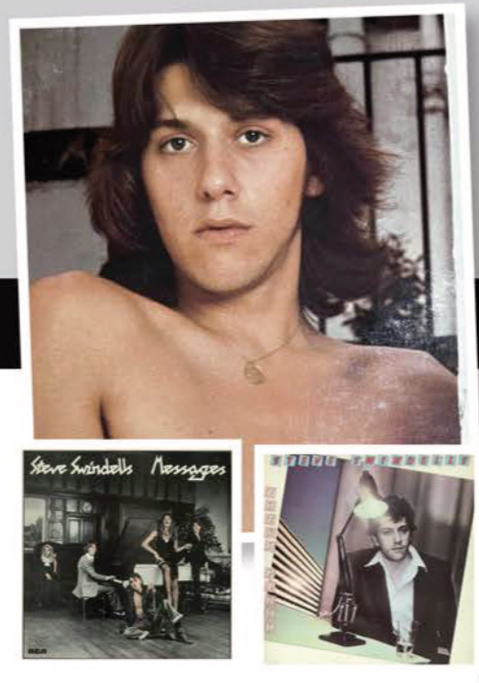
This month: Steve Swindells



Keyboard virtuoso, singer/songwriter, multimedia artist, clubland innovator and hired hand for Hawkwind/Hawklords and Pilot – Steve Swindells, who grew up near Bath and Bristol before moving to London in his late teens, has excelled at almost everything he's attempted. Among his finest achievements are a trilogy of albums from the 70s that still deserve a broader audience. But his solo career span off-track more than once through no fault of his own. And his early experiences, signed to RCA, are nothing short of a #metoo horror story.

Swindells took to the piano in early childhood when he and his brothers were sent to stay with relations in Surrey. "They had a piano, and I was just instantly drawn to it," he tells *RC*. "And then, when we moved house to the village of Salford, I was absolutely thrilled to see an upright piano being wheeled in." His piano teacher was a pivotal mentor. "Bristol Cathedral School was a very liberal, artsy school. When I told him I wanted to be a singer/songwriter, his face lit up and he clapped his hands and said, 'Brilliant! I'm going to teach you the basics of jazz, gospel and blues – you've already got your classical technique and you know about melody and harmony.'"

It wasn't long before Swindells was making inroads. "Having jammed with Manny [Elias] from Tears For Fears in my parents' living room, because they're local, and having jammed with Andy David from Stackridge and later The Korgis, I went to art college to join a band in the great tradition of Pink Floyd and The Who or whatever. My first group, Squidd, played classical rock, not classic rock – *The Planet Suites* [Holst] and *Sorcerer's Apprentice* [Dukas] and what have you. I was 'out' gay at the age of 18 and I persuaded them to play one of the first Gay Liberation Front benefits in Fulham Town Hall and they agreed." It was at that gig in the early 70s that Swindells was approached by an eccentric, shadowy figure who would both make and then recklessly break the first phase of his career.

Mark Edwards (Swindells describes him as looking like Gandalf) had begun producing in the late 60s with The Barrier, before breaking through commercially with Curved Air's 1970 debut, *Air Conditioning*. On first introduction, he was charming and helpful, instrumental in securing Swindells' deal with RCA and then signing on to produce it. And the result, *Messages* (1974) – which framed Swindells' brightly imaginative, sophisticated songwriting in elaborate Martyn Ford Orchestra arrangements while also emphasising his lavish, dexterous piano playing – was a triumph. Its smart, jazz-pop-rock songs, flavoured with a touch of prog and clever, cryptogrammic song-words, were undoubtedly the work of a world-class talent. Its amusing front cover, with five images of Swindells (as lounge singer, high-court judge, good-time girl, biker-boy and model) was eye-catching.

The album was launched in the penthouse suite of RCA in Mayfair. "Who should walk in, but my piano teacher!" Swindells recalls. "And he gives me a big hug. I said, 'I'm so grateful for what you did.' And he said, 'I'm so happy for what you've produced. It's awesome.'"

"It was full-on abuse. He drugged me to try to have sex with me"

An incredible debut album, the backing of a major label, a high-profile launch… it's hard to imagine a more auspicious start. But something was very wrong. Edwards turned out to be not so much mentor as depraved Svengali. "It was full-on abuse, including physical abuse," Swindells reveals. "He drugged me with opium to try to have sex with me. He was obsessed with me, and I was not obsessed with him. He was a psycho, with a pile of cocaine on one side and Courvoisier on the other. He would physically attack me in public, to humiliate me. He ran up a £1,500 debt, a hell of a lot of money in 1974, in my name – and I was saddled with it all my life." In the end, just as Swindells' second album, *Swindells' Swallow* (an enjoyable though weaker retread of the first album), was ready to go, Edwards threw a violent tantrum in the RCA Managing Director's office and the label crisply dispensed with both Edwards and Swindells. Swindells' pals arranged a "kidnapping" to get their friend out of Edwards' clutches. "And I nulled and voided the management contract, which wasn't worth the paper it was written on," he adds.

Down but by no means out, Swindells joined Scottish band Pilot for one album in 1976 and then Hawklords (the renamed Hawkwind) for 1978 LP *25 Years On*. When he re-emerged as a solo artist, it was with a remarkably different sound. *Fresh Blood* (Atco, 1979) was a lean, mean, urban rock'n'roll LP. In the pre-production phase, several names were keen to be involved. "David Bowie offered to produce it, as did Jimmy Iovine and Jim Steinman. But I imagine they were too expensive for the budget, which was £35,000." In the end, the singer/songwriter produced it himself which, for such a personal work ("about the anger of being oppressed as a gay man in 1979 – queer-bashing was rife, and the police were bashing gays so they could get their promotions") was perhaps the best outcome. Despite a great reception on American radio, Atco withdrew support and then ended the contract, an abrupt decision Swindells attributes to their belatedly cottoning on to his sexuality. Swindells' songs, however, were given another lease of life when Roger Daltrey recorded four of them in the early 80s.

After a successful period in the 80s, pioneering racially integrated nightlife with clubs including The Lift and the weekly open-mic Downbeat, Swindells wrote for *Time Out* in the 90s and has since resumed solo recording. His most recent work is *The Unplanned Obsolescence Of Thom Topham*, a novel-cum-concept-album telling the story of a Bowie-esque star. "You could say it's the longest sleeve-note in history at 96,000 words," he remarks. In recent years, not only has his RCA and Atco material been reissued, but two LPs that reached demo stage in the early 80s have been released as *The Lost Albums.*

Words: Charles Donovan

Find out more at thomtopham.wordpress.com, soundcloud.com/steve-swindells and steveswindells.wordpress.com

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The unsung heroes who helped forge modern music

This month: Max Middleton

Never one to steal the limelight, Max Middleton made his presence felt on those recordings to which he was invited to contribute during a long and distinguished, if underappreciated, career. A classically trained pianist, he developed a sound knowledge of R&B and jazz. While earning his keep as an office wallah at London's docks he was invited by Trinidad bassist Clive Chaman to join a local soul/funk combo with Latin American overtones appropriately called Flare, who backed Jimmy Cliff for his hit reggae cover of Cat Stevens' Wild World (1970).

When Chaman joined The Jeff Beck Group he suggested auditioning Middleton at a time when he was seeking a tougher Motown sound overlaid with a decidedly Blue Cap Bop flavour. As Middleton told Beck's biographer, Martin Power, "When I came to rehearsals Jeff was sitting up against the wall playing guitar. Cozy [Powell] came over and shook my hand and I thought, 'Oh, he must be the leader of the band.'"

Middleton first collaborated with Beck on the *Rough And Ready* (1971) album with Bobby Tench drafted in at the last moment to supply vocals and lyrics. Middleton contributed the slow-tempo instrumental, Max's Tune, which ably demonstrated his penchant for jazz phrasings and he would play a significant role in developing Beck's interest in the genre.

The album was moderately successful, though the follow-up, simply titled *Jeff Beck Group* (1972) with Steve Cropper as producer, went gold, improving on the flaws of its predecessor. Despite the album's success, Beck choose to ditch the line-up to form the ill-starred supergroup BBA (Beck, Bogert & Appice) after which bruising encounter he decided to record his first solo album, *Blow By Blow* (1975).

Now with Middleton back in the fold he also secured the services of George Martin as producer for his first purely instrumental album. Middleton supplied Freeway Jam and co-wrote several numbers including the Mahavishnu-mentored Scatterbrain, which Beck features in his repertoire to this day.

Beck and Middleton were a team, as Martin recalled: "Max wrote a lot of the tunes with Jeff and a lot of the tunes by himself. It was a kind of three-way partnership because Max had the patience to spend a long time with Beck, which I couldn't do. He was able to translate my thoughts into Jeff's medium. He was a good go-between [for] the two of us."

Blow By Blow went platinum, as did its worthy successor, *Wired* (1976), a second album of instrumental extrapolations which opened with Middleton's Led Boots, a nuovo-metal fusion best played loud. *Wired* saw the end of Middleton's association with Beck, allowing him to focus on working with the rock band Hummingbird that Tench, Chaman and he had formed two years earlier with Bernie Holland (guitar) and Conrad Isidore (drums) when they recorded their much-vaunted self-titled debut.

Over the next two years the band released two further playful slabs of jazz-funk: *We Can't Go On Meeting Like This* (1976) and *Diamond Nights* (1977). And while they drew praise from the critics, both were commercial failures, though Middleton now found himself increasingly working as a session musician.

"The more I worked with Kate Bush, the more I was impressed and thought she was clever"

Throughout 1974-5, he lent his services to Nazareth on *Hair Of The Dog* and guested on the *Chapman Whitney Streetwalkers* debut. He also sat in on sessions for Linda Lewis and Roy Harper and found himself working with experimental composer and arranger Annette Peacock on her album *The Perfect Release* (1979). As a pioneer of electronica overlaid with her own quirky Zappa rap delivery, her accessible avant-garde music ably suited Middleton's pronounced jazz leanings.

The same proclivities came to the fore when he jammed with the British jazz-rock fusion outfit Morrissey-Mullen (known as Mr Sax and Captain Axe) on their *Cape Wrath* (1979), which made serious inroads into the West Coast jazz scene then dominated by the likes of Chuck Mangione and Tom Scott. Such was the impression that Middleton made on the pair that he went on to produce Dick Morrissey's chilled-out solo album *Souliloquy* (1986).

Amid all this activity Middleton also worked with Cozy Powell on the drummer's solo debut, *Over The Top* (1979), for which he penned Sweet Poison and also The Loner, which Gary Moore would later rework as a high-octane version for his *Wild Frontier*.

Middleton was next seconded to work with Kate Bush on her third album, *Never For Ever* (1980), making several tasteful contributions including writing the sensitive string arrangements for Blow Away (For Bill) and The Wedding List. "She won't last," was his first impression. "But the more I worked with her and listened to her lyrics, the more I thought she was very clever and wrote lovely melodies. I got more and more impressed, every track was so different and had something about it. That combination of talent and being a lovely person is rare, but [that's] not to say she's not eccentric."

The following year he worked with maverick troubadour John Martyn on his ingenious *Glorious Fool* with Phil Collins on production duties, and later briefly dallied with Box Of Frogs, spawned from the remnants of The Yardbirds, before joining forces with Chris Rea.

His teaming with Rea proved another creative spur for Middleton. In total, he appeared on six albums with Rea: from *The Shamrock Diaries* (1985) to *The Road To Hell* (1989), concluding with *The Blue Cafe* (1998). By this time he was also regularly touring with Mick Taylor's blues-based band with whom he would continue working well into the new millennium. From 2004 onward he also worked extensively with Snowy White and the White Flames with whom he recorded *The Way It Is* (2005) and *Live Flames* (2007), while embarking upon a belated solo career, recording several smooth jazz albums such as *Land Of Secrets* (2003) and *One Thousand Sails* (2010).

For many a musician it has been a good feeling to know, whether in the studio or onstage, that with Max Middleton by their side they are in the company of a musical sage with a safe pair of hands.

Words: Lin Bensley

Lucky Star – An Anthology 1983-1994 *by Snowy White is on Esoteric.*

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Gilbert O'Sullivan... on the soundtrack to his life

Diana Krall I Get Along Without You Very Well on *The Look Of Love* (Verve 549 846-2, CD, UK, 2001) **£5**

I'm always searching for melodies, and I go right back to the early 20th century to find them, to Irving Berlin, Rodgers and Hart, the Rodgers and Hammerstein musicals, early English music hall. This has one of the greatest melodies. It was written by Hoagy Carmichael, the Tin Pan Alley songwriter – he also did Stardust, Georgia On My Mind, etc. I heard Diana Krall's version on the radio and got the album, which she recorded with the London Symphony Orchestra. It's a great album of standards.

Simon and Garfunkel Song For The Asking on *Bridge Over Troubled Water* (CBS S 63699, LP, UK, 1970) **£15**

It's the last song on *Bridge Over Troubled Water*, and it always gets me. It's only one and a half minutes long. It's Paul Simon singing lead and it's sweet and straight-ahead: "Here is my song for the asking/Ask me and I will play/So sweetly, I'll make you smile." It's so pure and his fingerpicking is great, too. It's just magic.

Tommy Tucker Hi-Heel Sneakers (Pye International 7N 25238, 7", UK, 1964) **£20**

It's got a great title for a start, the kind of title I like to come up with for a song, and then it's got that classic riff. There were very few records that had that kind of sound. I couldn't afford to buy records and I listened to the radio whenever I could. That's where I heard this first. The radio was key to my learning and discovering music; it's my biggest influence.

The Everly Brothers Temptation (Warner Brothers WB5220, B-side of Stick With Me Baby, 7", UK, 1961) **£5**

We were 15, in class 4B at St Joseph's secondary modern school in Swindon. We were coming to the end of the last term at school, there was a record player in the classroom, and this was playing. The effect it had on the girls! It was Beatlemania before Beatlemania, with the "yeah yeah yeah"s and just the whole feel of the record. It sounded so exciting. I was two years too young for Elvis Presley but just the right age for The Everly Brothers.

The Beatles She's A Woman (Parlophone R 5200, B-side of I Feel Fine, 7", UK, 1964) **£20**

Up to 1962 it was all Cliff and The Shadows, but you never felt you could be like them, you felt you needed a diploma or a few GCEs. But with the arrival of The Beatles everything changed because they were young and looked different and they said they couldn't read music, but they still wrote great songs. It was like, if they could do it, we could do it. After The Beatles, we all wanted to be in a band. I was in The Doodles, then The Prefects, and then it got serious. A Beatles B-side such as She's A Woman was always something to look forward to; something to discover at home.

Bob Dylan Mr Tambourine Man (CBS EP 6078, 7", UK, 1966) **£50**

There's always got to be a Bob Dylan record included because, while The Beatles showed us that anyone could play, Bob Dylan showed us that anyone could be a singer and performer, that it was okay to have a voice that wasn't considered classic but was more distinctive or unusual. I knew I had an unusual voice so if he could sing then so could I.

Joni Mitchell *Song To A Seagull* (Reprise 6293, LP, UK, 1968) **£50**

I love her first album and her chord structures, and even though I don't play guitar, if you'd heard the demos I was doing at that time you'd have heard me playing the piano like Joni played guitar. I was in a restaurant with my daughter about five years ago and I heard this voice – it was Joni's. I plucked up the courage to go up and say what a big fan I was. I saw her first show in London, and I told her how I remembered how nervous she was. After that the whole atmosphere changed and she relaxed.

Fats Domino The Fat Man (Imperial 5058, 10", US, 1950) **£15**

When I was at art college in Swindon, I was in a band called Rick's Blues, Rick being Rick Davies who went on to found The Lonely Ones, The Joint and then Supertramp. Rick taught me everything about music. He taught me how to play drums and blues piano and he turned me on to what he called "the real thing". He introduced me to Fats Domino and The Fat Man. This was one of the songs I used to practise all the time. It had a huge influence on how I tried to play rhythmically. It *rocks*.

Peggy Lee The Folks Who Live On The Hill on *The Man I Love* (Capitol T864, LP, UK, 1957) **£10**

Peggy Lee is a huge influence, and this is the song of hers I always revert back to. It's composed by Jerome Kern with Oscar Hammerstein. Kern is a magic melody writer – he also did Smoke Gets In Your Eyes. Nelson Riddle does the arrangements on this and *The Man I Love*. I did my first duet with Peggy Lee. I'd written [1991's] Can't Think Straight, and I thought, why not just see if she'll do it? She liked the song, so we went to New York and did it together and filmed it, too. She was an iconic figure.

Harold Melvin And The Blue Notes If You Don't Know Me By Now (CBS S 8496, 7", UK, 1972) **£5**

Again, I was drawn to the melody, always the melody. As a direct result of it I wrote [1973 song] Why, Oh Why, Oh Why. Simply Red do a good version of it as well and Mick [Hucknall] does a duet with me on my new album, *Driven*. I knew Mick was a fan of mine – he told Andy Wright, a producer we share, that if I had a song for him to sing to let him know. So, I sent him a couple and he picked Let Bygones Be Bygones. It worked perfectly.

Words: Lois Wilson
Gilbert O'Sullivan's* Driven *is on BMG.

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10 OF THE BEST

This month: **Kosmische musik**

Ash Ra Tempel ***Ash Ra Tempel*** (Ohr OMM 56.013, LP, Germany, 1971) **£400**

Berlin's Ash Ra Tempel aspired to be Germany's answer to Cream when they formed in 1970, but their off-target imitation of their Anglo-Saxon contemporaries is arguably more interesting. This debut is a fabled cornerstone of krautrock and one of the greatest rock'n'roll records of all time according to the arch-drude, Julian Cope, "breaking down all of your senses until you are crushed and insensible". Manuel Göttsching and Klaus Schulze both drifted towards ambient solo experiments later, though *Ash Ra Tempel* is cosmic in its unabashed heaviness.

Hawkwind ***In Search Of Space*** (United Artists UAG 29202, LP, UK, 1971) **£150**

Hawkwind aren't German but they share many musical characteristics with their Teutonic counterparts – indeed, they might have retrospectively garnered more respect for their driving space-rock had they been from Lübeck rather than Ladbroke Grove. Sometimes known as *X: In Search Of Space*, this psychedelic classic was a loss leader on release, with the intricate packaging that folds out like an eagle costing UA a fortune. Copies can be acquired for less than the suggested price if they're without the 16-page logbook, which features ornate wizardry from Barney Bubbles, Hawkwind's go-to graphic designer.

Faust ***So Far*** (Polydor 2310 196, LP, UK, 1972) **£150**

The Hamburg six-piece pulled their socks up and offloaded a member following rumbling at Deutsche Grammophon; Faust, after all, had spent a year recording in an old schoolhouse at great expense, and then turned in a debut full of musique concrète, radio static and extended jams. Sensing their paymasters' concerns, *So Far* has more groove with psychedelic loops and even the odd pop hook. Mint copies should feature picture inserts illustrating each song.

Kraftwerk ***Ralf And Florian*** (Vertigo 6360 616, LP, UK, 1973) **£150**

Kraftwerk's third album finds the titular musicians still searching for a defining sound, and while there may have been no room for florid passages full of flanged flutes in the meticulous *gesamtkunstwerk* that Kraftwerk would become, this is a wholly entertaining and fitfully bonkers album. The Vertigo edition (most likely designed by Barney Bubbles, again) doesn't feature Hutter and Schneider on the cover like on the German version, though first editions are generally cheaper than the Philips press.

Amon Düül II ***Made In Germany*** (Nova 6.28 350 DX, LP, Germany, 1975) **£40**

When Atlantic Records signed Amon Düül II – in what sounds more like a hostile takeover – they apparently wanted to change the band's name to Olaf And His Swinging Nazis and land them in New York in a Zeppelin as a publicity stunt. That interference also extended to this record, which feels like Weimar-era cabaret viewed through the prism of scary hallucinogens. Glam space-rock instrumentals like La Krautoma mix it up with, drum solos and burlesque medleys about King Ludwig II of Bavaria. It's a very strange album, but no less enjoyable for that.

La Düsseldorf ***La Düsseldorf*** (Nova 6.22 550, LP, UK, 1976) **£25**

After the dissolution of Neu!, Klaus Dinger and his brother Thomas went off to form La Düsseldorf. The first album, recorded between the titular city and producer Conny Plank's rustic studio on the outskirts of Cologne, takes Neu!'s famous motorik rhythms – doubled up by Hans Lampe – and imposes sanguine synths and even singing over the top to make for a surprisingly commercial endeavour. Plank's memorable synthline on Silver Cloud helped the song become a massive hit in Germany.

Heldon ***Interface (Heldon 6)*** (Cobra COB 37013, LP, France, 1977) **£80**

French electronic guerrillas Heldon proved that kosmische musik had less to do with nationality and everything to do with attitude. Led by Frippian guitar maestro Richard Pinhas, the band made seven mind-altering space rock albums during the 70s. The 19-minute title track, which spreads itself across the whole of side B, concludes with a very trad burst of 12-bar blues tacked onto the end, as if to remind the listener of just how far off the beaten track this band of sonic frontiersmen had ventured.

CAN ***CAN*** (Laser LASL 2, LP, UK, 1978) **£12**

The eponymous last recording from their first incarnation, also known as *Inner Space*, may get overlooked because of the absence of Damo Suzuki's vocals and lack of bass playing from Holger Czukay, who contented himself with editing the record. His replacement, Rosko Gee, brings disco to Jaki Liebezeit's metronomic timekeeping, an added dimension that ensured CAN went out on a high the first time around.

Harald Grosskopf ***Synthesist*** (Sky Records Sky 043, LP, Germany, 1980) **£80**

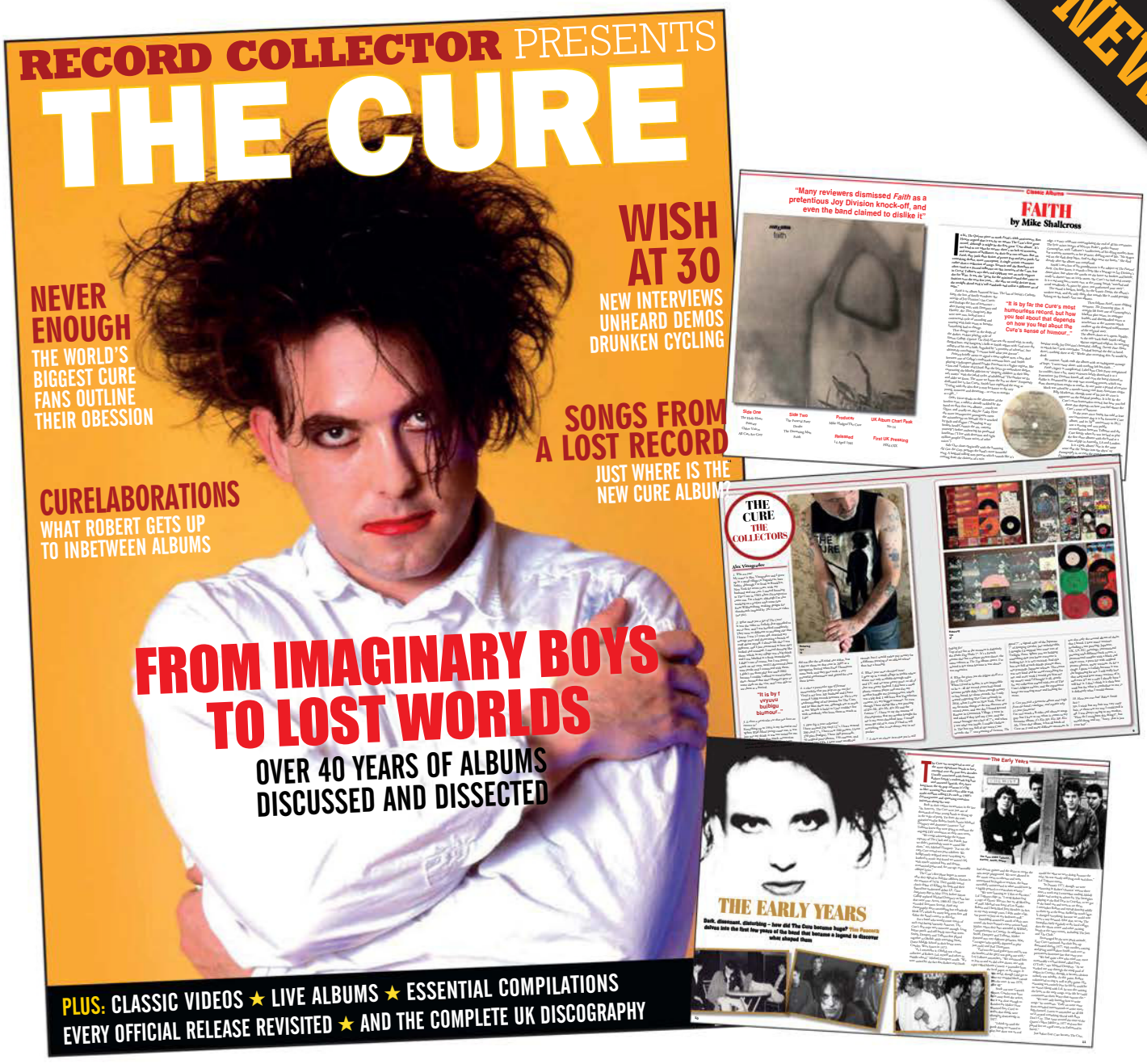
Musical journeyman Grosskopf drummed with an early version of the Scorpions in the 60s, and in the 70s he played with Ashra, Klaus Schulze and the Cosmic Jokers. Grosskopf really came into his own when he assembled synthesisers and sequencers and helped usher in the brave new dawn of electronica at the outset of the 80s. The musician suffered for his art on the futuristic cover, sprayed all over with silver paint, with the new age title track sounding like meditation music for androids.

Michael Rother ***Dreaming*** (Gröenland Records LPGRON231, LP, Germany, 2020) **£20**

The itinerant German guitarist has had a remarkable career that's taken in Neu!, Harmonia, collaborations with Eno and an early dalliance with Kraftwerk – not to mention his 10 solo albums released from 1977. *Dreaming* was his first for 16 years, and it's one of his best. With 70 musical sketches saved on his hard drive, he set about completing the best of them during lockdown. Vocal contributions from Sophie Joiner over beautiful, trance-y soundscapes make for a contemplative, cohesive work.

Words: Jeremy Allen

Michael Rother and Vittoria Maccabruni's new album* As Long As The Light is on *Gröenland Records. Faust's* The Faust Tapes *is reissued by Bureau B.



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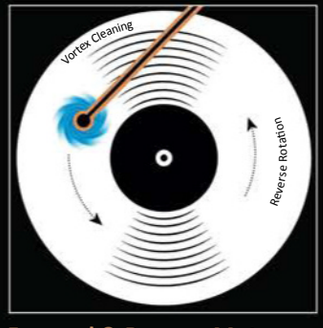

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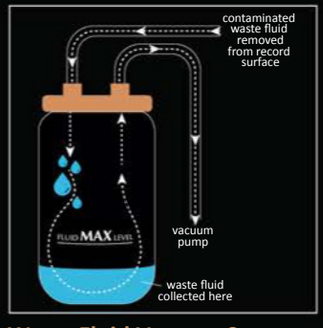

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